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Edited by Dr. Frederic Fay Swift.



October 1948

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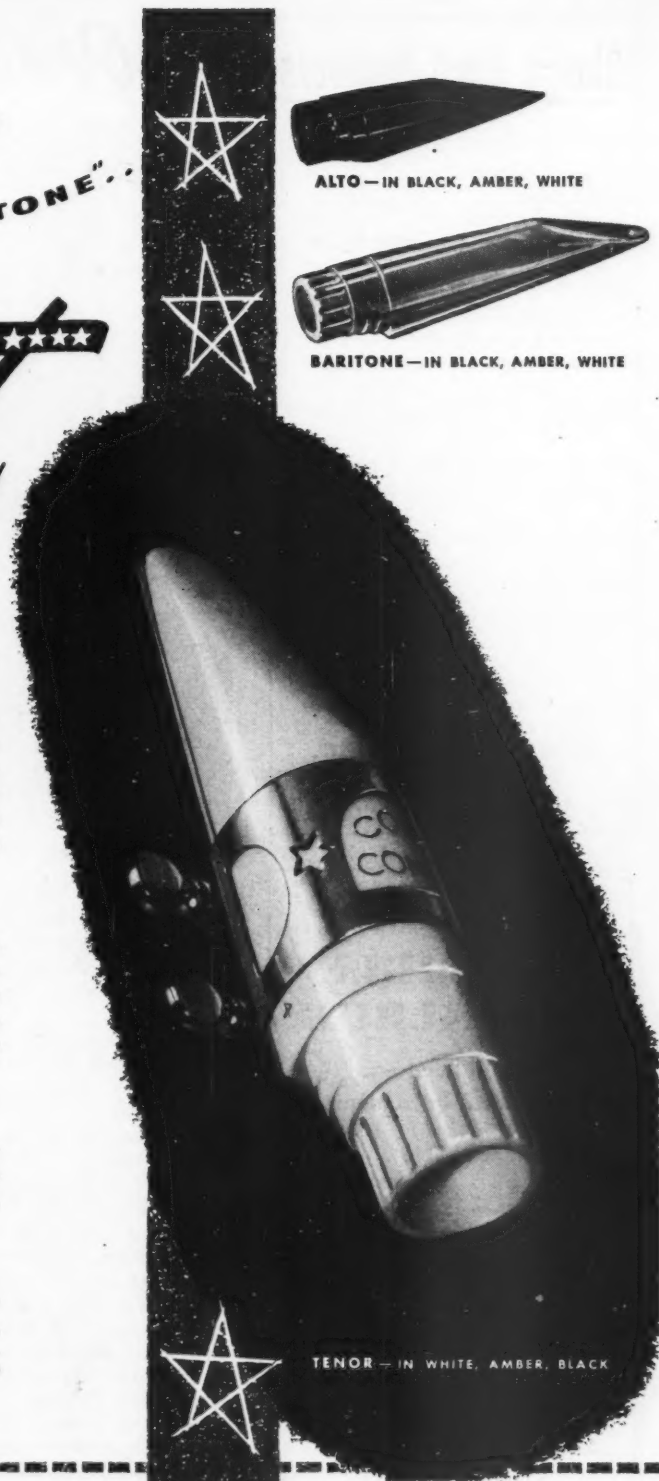
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## ★ Presenting ★ ★ ★



**J. H. Rennick of Greenville, Mississippi**

Corn started him on a career in music. With the Second Prize money he won at 14 in a Nebraska corn-raising contest he bought a fiddle. Today he is one of the outstanding figures in music education, celebrated in the schools of Nebraska, Arkansas, Arizona, and Mississippi where he has taught for twenty-three years and made a deep musical impression on the people of those states.

J. H. Rennick, director of Music Education at the Greenville Mississippi Public Schools has four bands under his baton, an eighty piece concert, ninety piece marching known throughout the South for its marvelous gridiron performances, a seventy-six piece training and a sixty-five piece All-City grade school band. These bands have won Firsts in concert and marching for years. President for two years of the Nebraska State Music Association and five years on the Executive Board, he was chosen by the Dean of Music of Nebraska University to correlate with two other committee members a high school music program for college requirements. An organizer, he is in constant demand for state festivals, contests and clinics.

He was an army bandsman in World War I and served one and a half years as coordinator of camp music during World War II. Turning from strings to woodwinds early in his music experience, he is now considered an authority on clarinet and double reed teaching techniques. His education leading up to Master's Degree came from University of Nebraska, Lincoln School of Music, York College, Luther College and for the past two years special work at A. & M. He gives high praise to seventeen certified teachers who have helped him along his route.

Raising peaches too big for the can is one of Director Rennick's farming hobbies. With his charming wife, Gertrude, and Dean, age 14, who plays baritone and trombone, and Mary Ann, 12, who plays clarinet and piano, he enjoys the abundant life.

*"They Are Making  
America Musical"*

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Wood  
Denve



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Anna  
Accor  
Auror



**On  
the  
Cover**

Ronald Ingalls, leader of the second violins in the Charleston (West Virginia) Symphony Orchestra, instructs a grade school violin class. This is a part of the orchestra's program of cooperation with school officials in building the nucleus of future orchestras for the community. The Charleston Symphony, cooperating with the Kanawha County department of education has achieved marvelous results through their concerts for school children. The presentation is unique and sets a new high in motivation to that innate urge to learn to play an instrument.

# The School Musician

28 EAST JACKSON BOULEVARD  
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Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

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This is a string section of one of the Sherman public school orchestras in rehearsal under the direction of Robert E. Swanson, standing at right. From five grade schools director Swanson has enrolled 190 students for orchestra.

# How ONE Texas Town is Putting STRINGS Back in School



Robert E. Swanson, director of public school music and of the Austin College band and orchestra, Sherman, Texas.

● THE BUSY, BUSTLING NORTH TEXAS MANUFACTURING CITY of Sherman is celebrating its Centennial this year, and one of the surprising, unexpected things that happened

there, after 100 years, was that the youngsters of the town suddenly discovered the violin, the viola and the cello. It was a discovery high-pointing the musical history of the region and one that leads to interesting speculation on the effects in the next hundred years!

In a state noted for growing a brass band to the acre, almost, where school children have been playing football marches since inflation of the first pigskin, the Sherman discovery of the strings was no ordinary musical trend. It was no accident, either, for the new and enthusiastic turn to orchestra groups was a feat tediously but effectively engineered by a new, hard-working and talented director of public school music.

Robert E. Swanson, himself a violinist of considerable ability, came to the Sherman public schools via the

University of Minnesota, the Minneapolis College of Music, the Berkshire Music Festival, and three and one-half years in the army. His job was to handle the music instruction in the elementary schools, and also to teach instrumental music in Austin College, a liberal arts, senior college with a noted music department.

The new program was launched in the grade schools in the autumn of 1947 and the youngsters showed im-

**Read this,  
then Tell Us . . .**

**What's Going on  
in YOUR Town?**

**Is the Band  
Over Doing it?**

By *C. S. Boyles*  
Austin College, Sherman, Texas

mediate enthusiasm to "join a band." These were fourth to seventh graders, inclusive, and the pattern had been set for them by their high-school elders, who played in the snappy Sherman Bearcat Band.

Director Swanson, however, shared a general impression that Texas was definitely over-run with bands, so he told the grade-schoolers that "this is not exactly that kind of a band." He began talking "orchestra" instead. Youthful enthusiasm, to his surprise, immediately switched and almost before he knew it, "everybody wanted to play a violin."

"It was really a revelation," he commented. "Just as an example of the burst of interest that greeted such a departure from accepted school music activities, the high school itself will have a 40-piece orchestra this coming winter, for the first time." This is a direct result of just one year's manipulating—by Swanson—of teen-age interest from bands to orchestra.

"Among those little ones, in the lower grades, I actually have more violins now than any other instrument," he said.

Swanson, who thinks the violin and viola have been overlooked in most school work because instructors are usually band directors and scorn the strings, was instructing a total of 48 teen-agers in violin during the summer! All of them were toiling "candidates" for next year's grade-school orchestras. That was more violins than entire instruments in the average high-school band.

And the cello! "It's definitely more difficult to obtain this instrument than a violin," Swanson said. "But I was surprised to find it the easiest instrument to get a young student to play.

Actually, very few of them knew what a cello was at the start. My school board was cooperative and bought five of them. I asked all piano players from the fifth, sixth and seventh grades to try out for the school on a certain day, in the auditorium. The response almost amounted to a rush. This winter, in the high school orchestra, I'll have six very good cellists, and eight others on their way up! Of course that's many more players than we have cellos, but instruments are given to a few at a time, and they share the instruments for practice during the summer."

Five of his "second best" violinists and one of his best, will be transferred to the viola.

Here's how Swanson has organized such a full public school and college schedule. He conducted classes one hour and forty-five minutes every morning in each school, dividing his groups into beginner's wind and percussion instruments and beginners' strings. After 1 p.m., he worked with theory classes and directed the Austin College band and orchestra. After four months, he took the best qualified members, added a piano, and had the beginning of an orchestra in each of five schools. Each orchestra was rehearsed in 45-minute periods, and two half-hour periods were given for individual or small-group instructions. "Students who were slow to purchase an instrument were permitted to join the classes at any time rather than waiting until fall—and taking a chance on losing interest—and that is one

reason for summer classes," he said.

From the five schools, Mr. Swanson enrolled 190 students for orchestras, a total that amazed school officials and parents, too. The largest orchestra had 48 players, the smallest, 19.

Austin College and the Sherman public school music project, within one short year, attracted the interest of other towns and nearby schools. The plan seems to be blazing the trail for better balanced music programs and more orchestras in the Southwest.

Beginners will begin to improve in the quality and standard of their performance in another year. The interest, in the first year, was so great that the schools produced five orchestras instead of the one anticipated by combining students from all schools.

Swanson took his five "baby" orchestras to the regional interscholastic league contests and came back with two first ratings and three seconds. A high point of the year was the spring musical festival in which the grade school orchestras, high school band and choir, entertained 2,000 enthusiastic listeners with a two-hour program, in a packed auditorium.

"This winter," Swanson said, "it will be an exciting event when the new 40-piece high school orchestra makes its debut. Most of the players by that time will have the experience of the summer study—they are interested and excited about it. The orchestra is already being requested for public appearances and entertainment bookings, even before it is organized! Within a few short years, I know all the energy and work now being spent will pay dividends, to the individual musicians when they reach college, and to the community as a whole."



This is one of the Sherman, Texas, grade school orchestras organized by director Robert E. Swanson. In the first year of introducing orchestra work in the elementary schools, Swanson had five grade school orchestras and a 40-piece high school orchestra.

# Your Class in STUDENT CONDUCTING

IT'S ONE OF THE BUSIEST, and accomplishing classes in the whole schedule of instrument instruction, I think,—student conducting. It means so much to the conductor, and of course more to the student. Both will be fascinated as the teaching develops.

The questions come quick and fast. It is true that a positive improvement in your band, orchestra, or any musical organization will become obvious. Students who are learning how to get a *planissimo* when they are directing, will become so conscious of directing that they as players, will catch every movement, no matter how slight, and respond to their director as he had never thought possible.

Teaching them to lead, teaches them to follow! This is reason enough in itself. But here, too, is music foundation, education, information, and the place to begin a student, well grounding him toward becoming a musician. Ability and ideals will be discovered that the director should know exist. This is his privilege and his duty.

Conducting, to be comprehended by

## Can be a BIG Help

beginners, must be made definite and clear. Fundamentals must be more than vague explanations, they must be concrete and exact. For they will furnish the foundation from which better conductors will grow.

### RIGHT HAND:

This hand is used primarily for the beating of time. The first thing that we must learn is the direction of the beats. Practice them until they become automatic and natural.

1. The first beat is always down, straight in front of the body. Keep it above the waistline so that it may be seen easily by all the members of the band. This is very important and must be made clear, having a definite stopping point.

2. The last beat is always up.

3. There must be a preparatory beat. This is given in order that the

players may get ready to attack the tone at the exact moment the down beat is given and also it indicates the rate of speed of the beat.

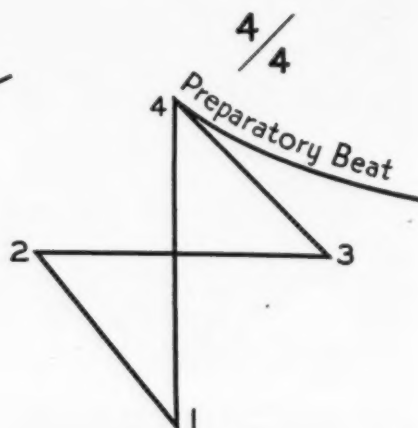
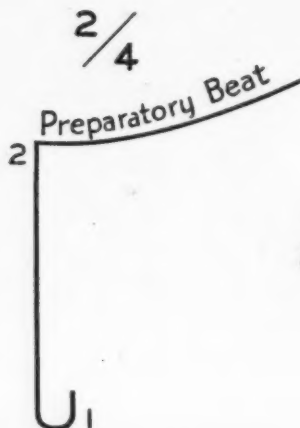
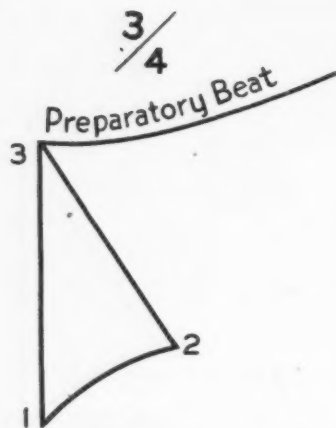
4. The amount of space covered by the beat determines the loudness or softness of the playing. If the beat is big, it means play loudly—if the beat is small, play softly. Volume varies with the size of the beat. Remember, big beat, loud—small beat, soft.

5. The mood of the music determines the kind of beat. For instance, *maestoso* means marked; this would be a marked beat, the beat is very sharp and definite. *Legato* means smooth; this would call for a smooth, rounded and connected beat. You would not direct a stirring march with a smooth *legato* beat but with a sharp, marked, accented beat.

6. The right hand must be mastered before giving strong attention to the left hand. In order to get the assurance of a natural look and feel, avoiding artificiality and exaggerated movement, practice before a mirror. Here you will catch many mistakes before

By *Minnie Fox*

Director of School Music  
Charleston, Mississippi





they become wrong habits which would later have to be corrected by much long, hard work.

#### LEFT HAND:

This hand must not wave in the air continuously! Nor should it stay limp at the conductor's side. When not in use it may be held across the conductor's front waist line or at the conductor's side. The left hand is used primarily to get expression or to show the band the exact shading, dynamics, accents, or interpretation given to the music and is very important. Study this hand carefully.

1. Open palm turned down indicates to the musicians to play softly.
2. Open palm slightly turning up indicates to play gradually louder.
3. Palm turned up calls for volume or loudness.
4. Closed fist or clenched fist calls

for extreme loudness or more volume. The left hand with muscles tense and tight indicates strength or bigness.

5. Accents are shown by a very strong, definite beat, and also the left hand may be added for more emphasis.

Facial expressions of the director also tell the band the mood of the music—gay, sad, smooth, rough, or serene. If the music is serene and calm, then you should see it in the face of the conductor.

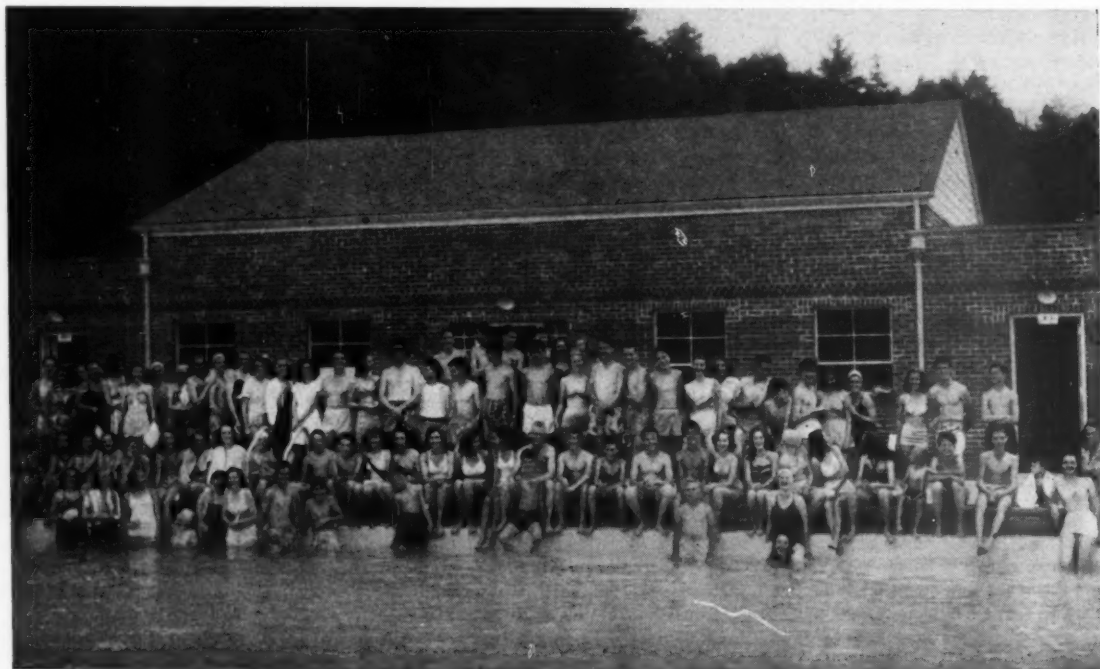
The left hand is lifted a measure or two before an instrument or section enters the selection. This is called a cue. You are telling them to get ready to play and, when it is time for them to play, you indicate to them their entrance.

It is important that you know that a conductor is not worth five cents,

even if he is able to correctly beat time in front of a band or orchestra, if he does not know his music. Before conducting, you must be an educated musician. By that I mean every tempo marking, every dynamic marking, **everything** on that sheet of music must be important and mean something to you. Do not be afraid to admit that you do not know what they mean. It is no disgrace if you do not know it, but look it up or ask its meaning, for it is a disgrace if you do not learn it!

Along with the acquiring of all these fundamentals must come the development of leadership, the extending of musical training and the great enthusiasm for music. All this, and more, is the difference between beating time and the beginning of real conducting. Only then will you have the right to take to the podium.

## Frankly, Mr. Harper! We Think Your Band Is All Wet



*Lenoir, North Carolina.*—The high school band of Lenoir, has long been accustomed to hold an annual picnic shortly before the school commencement. Usually this is combined with a swim. For the past two years the event has been staged at the Municipal Swimming Pool in the home city, but as it was scheduled a few days before the official opening of the pool, the park and grounds as well as the pool were specially chartered by the band and for that afternoon, devoted to their extensive use.

The 1948 picnic was held on May 21st and proved the greatest one yet held. A new feature this year was the awarding

of the band achievement letters at that time. The entire high school faculty were the guests of the band. The boys of the band divided into two teams and held a tug of war and, not to be outdone, the girls did the same thing. The teams must have been pretty equally divided in pulling power for in each case the team which had a slight downhill advantage won the contest. When the teams changed ends, the new "down hillers" won from the old. The same result appeared in both the boys' and the girls' tug of war.

Then there were relay races, bar bell

lifting, water polo and various other sports for those so inclined. However the popular thing was the swimming in the pool itself and this occupied more band members than any other sport and for a longer time.

When everybody had had enough swimming they all dressed and repaired to the grove where the picnic tables were groaning with the food the committee had gotten ready. All faculty members were recognized and the sweater letters were presented. All in all it was a great afternoon and everybody got home tired but happy.

# IS IT?

## Practical and JUST to Grant SCHOOL Credits for MUSIC Lessons Given by PRIVATE Teachers

● **THE JUNIOR-SENIOR HIGH SCHOOL PUPIL** who takes individual lessons under a competent teacher of any of the accepted instruments of the Symphony orchestra or of piano or any other instrument that has an accepted literature, and who practices regularly and intelligently at least an hour a day, ought to have such practical or applied music study recognized and accredited by the school.

The spread of the practice of granting school credits for private music study is an important phase in the general development of musical education, during the past two decades. This development in turn is an outgrowth of the greater interest in music among all classes of people, due to many factors, one of which is the greater accessibility of music and of musical instruments through inventions. But the primary cause is undoubtedly the more general recognition, both on the part of educators and the public at large, of the value of music in the daily life of the average individual. This differs from the previous assumption that music concerned only the limited class of the musically talented or of the richer classes.

With the growth of the amount of leisure time that has come with modern industrial processes and the need of preparing the child for a proper use of this time; there has also come the general recognition of the need of more emotional stability as evidenced by the use of leisure time by those who have few "worth-while" interests.

The question of granting credits is not really solved by merely convincing the state or city school board of the justice and value of the plan. The child who is vitally interested in his music is very likely to neglect his school work and do it less well than he should; or else he will have too little time for play. Many children of the ages, twelve, thirteen or fourteen have already had several years of work on piano, violin or some other instrument. During the grade school years it is easy enough to do whatever tasks are required in school and to study an instrument, at least casually. There was probably only one lesson per week and often not more than a half hour of practice a day. At the age of eleven, or twelve, the time has come for working a little

harder at what has been called "applied music." The child, if he has at least moderate talent, has his parents greatly interested in having him learn to play and everything is in much more readiness than before for more rapid progress. But with the promotion to the junior high school with four or five subjects to prepare, and each one under a separate teacher, and with at least two hours of home work to do each day, a different situation arises. The child must now choose whether to practice less instead of more, or to put his practice in during the afternoon when he ought to be out of doors playing; or else his home work is to suffer.

If the pupil who is vitally interested in learning to play an instrument well is to make a success of both his instrument and his school studies something has to be done for him. If he were to take one less subject in school and the school were to give him credit for the lessons, and the practicing done under a teacher outside the school time, this situation would be alleviated. In order to make this educationally justifiable at least three conditions would have to be present:

1. There must be a teacher who ranks in ability and in preparation with the regularly appointed teachers of other subjects.

2. The parent must see to it that the pupil goes to his lessons regularly and practices the full amount of time required.

By *Herbert H. Silverman*

Director of Music Education  
Malden, Mass. Public Schools

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Perhaps no one thing has done more to bring together school music teachers and private teachers than their common interest over this question of credits. It was argued that, granting the educational value of such study, and considering the fact that the parent is willing to tax himself for the instruction which the school is not equipped to furnish, full academic credit should be given for work under the same restrictions as to quality any standards as prevail in the school. Will Earhart and Osbourne McConathy in the government bulletin No. 40 entitled "Music In Secondary Schools" say "we regard as untenable the assumption, expressed or implied, that any individual would be uneducated if he pursued

three or four regular studies per year and added music to these, but would be educated if he pursued four or five studies each year and dropped music. We believe that this untenable assumption is due not to any active consideration of the question as to the place of music in an educational plan, but rather to a passive acceptance of traditional academic standards that are now outgrown and should be abandoned."

A few lines before this I have expressed what I believe to be three conditions which would have to be present in order to make this system of credit for practical music educationally justifiable. But there are other conditions which must be taken into consideration. The former conditions were from the standpoint of the teacher's ability, the parent obligation and the reporting of accomplishment by the private teacher. We have discussed somewhat the need for credit for the child. Now to investigate somewhat further the essentials of the private teacher's ability.

Studying an instrument such as the violin, piano, trumpet is not entirely encouraging the development of a special skill. Dr. Davison in his "Music Education In America, 1926," says. "The study of applied music differs from other subjects of the academic curriculum. It aims primarily to supply a physical facility, which is the result of mechanical motion. It is not unlike the tracing of designs through tissue paper. The only contribution made by the student apart from his performance is emotional, not intellectual and even his interpretation, when there is one, often comes directly from the teacher—with the amount of time ordinarily accorded music practice by the average American there is little opportunity for attention to anything other than technique—thus the powers of mem-



ory and ratiocination, so fundamental to the kind of knowledge generally required of the A. B. degree, are almost entirely lacking." Dr. Davison, it will be noted is concerned primarily with the intellectual and to him so it seems the emotional development is of little concern. Studying an instrument is not merely the attainment of a skill for its own sake, or of a skill for some uneducational reason; it is the study of Music through the medium of some special instrument, and as such it constitutes one of the most important roads leading in the direction of music appreciation. But in order that applied music may function in this broad way the teacher must himself be a good musician thoroughly trained in the art as a whole and not merely in performance. This means that he must have studied the various phases of music and not merely the technique of a particular instrument. He must KNOW Harmony, Counterpoint and Form; he should be familiar with the various epochs of musical history: he should be familiar, at least somewhat, with vocal music as well as instrumental. In other words the outside teacher shall be as well trained in music as the school requires the "inside teacher" of music to be. This implies that the private music teacher in order to be acceptable to the school authorities shall have had at least four years of study beyond high school. The outside teacher whose pupils desire school credit must be willing to have his educational (musically) record investigated. In one school system the private teachers are requested to file an application blank on which he enters the details of his general and musical education and experience from the time he entered high school. This blank is supplemented by a personal interview with a committee composed of the Superintendent of Schools, the High School or/and Junior High School Principal and the Supervisor of Music. These three or four acting as a group to determine the eligibility of the candidate will have to determine whether or not this particular teacher had at least the equivalent of a four year high school course and whether or not he had followed this by approximately four more years of study during which music was emphasized as a major subject. This, I am sure, would insure at least reasonably prepared teachers.

The parents responsibility must be somewhat akin to that of the teacher in any of the other school subjects. Not in presenting subject matter but to insure excellent working conditions. The parent must take the responsibility of prevailing upon the

child to set aside a regular time for practice and for providing a place where he may work in quiet without interruption and without being disturbed by telephone conversations, radio broadcasting or family quarrels.

The school must formulate some kind of scheme by which the administration may keep in touch with the work of each individual pupil who is earning credit in practical music. A suggestion might be the use of a blank form to be signed by the pupil, parent and teacher and approved by the music supervisor or some other qualified school official so that the school may know exactly which pupils are working for credit. In many schools an examination is given at the beginning of each year and the end of each year before some outside musician of unimpeachable standing. The expense of such an individual examination is sometimes met by the school but more often the individual pupil pays the fee making the cost of outside lessons still higher. However, if a good plan of reporting lesson progress and practice is worked out and if the teachers are carefully examined before being approved an examination by an outsider should not be necessary.

Credit for work in applied music ought to be assigned on a comparative time basis. The pupil in an algebra class puts in, on the average, nine or ten hours of study and recitation and so the music student spends an equal amount of time in lessons and practice ought to have a similar amount of credit. It may be that the music student ought to give a little more time not because his work is less worthy than algebra or English but because the work is not quite so closely supervised and there is accordingly a greater chance to dawdle. But he ought not be required to spend more than ten or fifteen per cent of

extra time on this account for after all other subjects suffer because of time wasted both in class room and in study hall. Dr. John Erskine in an address before the Association of American Colleges in January 1931 said, "The amount of practice necessary for a weekly or fortnightly lesson in music involves at least two or three times the moral and intellectual effort which the average student expends on any other course. Two hours a day of practice demands absolute concentration in order to produce results and they can be crammed into nothing short of a hundred and twenty minutes. Music practice cannot be surreptitiously worked up, as many a history lesson is during morning chapel or during the Sunday sermon. Musical performance differs from any other recitation now encouraged in our class rooms in that it must be good as a whole as well as in detail, and the student can expect no lucky 'break' in the questions he draws from his instructor."

Some years ago the state of Massachusetts prepared a plan which was followed in several cities where the credit system is most completely worked out. Its main divisions and some of its salient features are as follows:

#### 1. The Pupil

(a) Application to be made by parent or guardian and to be accompanied by written recommendation from private teacher. Presentation of application and recommendation to be regarded as acceptance of all conditions and requirements of the course. Pupil must also secure permission of high school principal and instructor of music before being eligible to the course.

(b) No pupil should be accepted who is taking less than one lesson a week and practicing less than one hour daily. The parents or guardians agree to oversee regular preparation of the lessons.

(c) Pupils should be enrolled in the course in Theory of Music and in the course of Music Appreciation, or should do outside theoretical work which is accepted by the instructor in music as equal in educational value, though not necessarily identical in nature, with that done in the corresponding time in the high school. Outside theoretical work should be required by schools that do not offer these courses.

#### 2. The Private Teacher

(a) The teachers recommendation must include details as to the pupils previous study and as to his attainment.

(Please turn to page 25)

What is  
YOUR  
Opinion ?

Can We  
Start an  
Argument ?



# How Britain's MUSIC for YOUTH Society Out-smarts JAZZ

● SHEFFIELD, ENGLAND, IS WORLD RENOWNED for its steel and cutlery. Now, to use a steel city metaphor, it is forging another point of fame; it is rapidly becoming a musical center.

Its Philharmonic Chorus is increasing its reputation throughout and beyond England, and weekly, in its modern City Hall, 3,000 people gather to hear the Halle Orchestra, which the city shares with Manchester.

What is a constant delight to conductor John Barbirolli—and a source of amazement to guest conductors who come along—are the hundreds of teenagers who, concert after concert, fill the back-of-the-orchestra seats. They come in at half-price; they hear this famous orchestra for 25 cents; and nowhere in the hall has Barbirolli more enthusiastic fans.

Their presence is the result of remarkable experiments carried on in Sheffield, which, having proved themselves, are to be applied nationally in Britain through a Music for Youth Society that has been formed with Barbirolli as Chairman of its Council.

## SPECIAL MUSIC FOR CHILDREN

This Society wishes to overhaul Britain's musical education. It wants to provide for children the type of music that children want to hear. It

By *L. F. Daniels*

is asking Britain's leading composers to write these pieces, and composers are thrilled with the idea.

The charter, the inspiration of the new Society, lies in a report on the Sheffield experiments prepared by Kenneth Crickmore, 30-year-old Secretary of Sheffield Philharmonic Society, which runs, with Corporation backing, the city's music.

Mr. Crickmore, who has become Honorary Secretary of the new Society, is no musician. He describes himself as a concert organizer, a representative of the non-technical music-loving public, but his own story in music gives force to the arguments included in his report.

Crickmore, himself, comes from the class of children to whom he now wants to make music appeal. He was educated at a public school, and, although taught appreciation of "art" music, left school with a hearty loathing of it. "I was," he says, "jazz and swing mad."

He went into the movie business, and when he listened to some background music—and liked it—someone

pointed out that that was classical music. That began his conversion. He went to symphony concerts, became an opera fan, and was for a time a committee member of Sadler's Wells opera supporters' club.

When World War II came he joined Britain's Royal Air Force and was put in charge of entertainments at his camp. He experimented on his tough messmates, and insinuated highbrow concerts into the usual run of camp entertainments. To give himself background, he took a correspondence course at the Royal Academy of Music, and got a camp musician to teach him the piano.

He was invalided out of the R.A.F. and shortly afterwards appointed Secretary of the Sheffield Philharmonic Society. He is fond of mass statistics, and, looking round the City Hall on Halle nights, decided that—although entertainment everywhere was booming—only two per cent of the city's population attended concerts. He looked round again and noted that teenagers were not among audiences.

Kenneth Crickmore came to the conclusion that, although children at school were "taught" classical music, practically all of them left with no affection for it at all, but with a decided interest in jazz and swing.

Then he began his experiments, and made his assault on the youth clubs which sprang up so vigorously during World War II, and which include the majority of the city's teen-age population.

He formed a mobile unit of two to tour the clubs, especially those in the industrial districts where surroundings were certainly no symphony. One man did the talking; another—Crickmore to begin with—put on the phonograph records. The spokesman

**The childhood yen for jazz is a universal epidemic. This story tells how a British victim of the plague overcame it and how he is now successfully teaching appreciation of the classics** \* \* \* \* \*

was—and still is—nearly blind Philip Rogers, a 30-year-old, whose eyesight prevented him attending the music schools, but who has, within his family circle, been steeped in music from childhood.

The unit found that the direct approach to classical music met with very little response—even derision. So they changed their tactics. They lectured on jazz, and played “hot” records. They gave, for instance, a life history of Benny Goodman. They had the youngsters thoroughly interested, and, when they were playing some tough and lively piece of jazz, they would put in a suggestion, “But there is some tough classical too”—slip on a Bartok.

#### FRUITS OF HARD WORK

The method worked. The youngsters saw their point, and began to attend the Halle concerts. The bumper attendance of teen-agers these days is the fruits of hard work. The mobile unit for two years gave two lectures a night and three on Sundays. The unit is still touring, but its tempo has relaxed.

The new Music for Youth Society plans to begin these mobile units in various centers throughout Britain—but not for long. The fact that they are necessary, it is contended, is an indictment of the schools’ musical education. In his report, Mr. Crickmore maintains that they would not be necessary if more psychology were applied in getting music across to the child.

The argument runs that the tough little boy at school is in no mood for beauty in music—any more than he appreciates beauty in the countryside, which, to him, means merely a grand playground. To ram the beauty of it down his throat merely antagonizes him, and, unless one is very careful, alienates him for ever.

Too often, Mr. Crickmore maintains, the child at school is told that “classical music is good for you,” which has the immediate effect of making him think it a “cissie business.” Occasionally a child may appreciate the beauty of music, but, to keep up his stock with his fellows, he dare not admit it. What is more, children are often taught that only classical music is good and that jazz is bad. The new Society wishes to spread the truth, that there is good music and there is bad music. Classical music itself is not necessarily good and jazz is not necessarily bad.

It is to fit in with the child mind that the Society intends to commission composers to write pieces that will appeal to children—symphonic poems that are the counterpart in

***“The argument runs that the tough little boy at school is in no mood for beauty in music — any more than he appreciates beauty in the countryside, which, to him, means merely a grand playground. To ram the beauty of it down his throat merely antagonizes him, and, unless one is very careful, alienates him forever. . . So the Society aims to give him pieces of music that will entertain and amuse him, but at the same time he will be hearing musical composition of the highest standard”*** “ “



music of the cowboy and Indian story and the comic strip.

The argument here has an analogy in literature. If a boy is given an adventure story by a first-class author, he is likely to read it for its adventure alone. But unconsciously he is reading good writing and assimilating it. So the Society aims to give him pieces of music that will entertain and amuse him, but at the same time he will be hearing musical composition of the highest standard. He will get to know composers through these works, and, being familiar with them, be much more appreciative later of adult compositions.

#### Day Festivals

Britain’s leading musicians have already expressed their willingness to conduct concerts for youth throughout the land; these concerts will comprise works new and old, that are likely to interest and stimulate. To show impartiality, day festivals are planned at which jazz, swing, chamber and classical music will all be heard.

From the receipts of these concerts, it is hoped to pay for the music specially commissioned for youth audiences. It is also hoped to provide music scholarships mainly with the purpose of enabling young people to study those instruments which, at present, are in short orchestra supply, such as the French horn, the trombone, and the viola.

The Society recognizes that many

teachers in Britain have the right idea, but have to work within a system in which classical is traditionally stressed. Mr. Crickmore’s report urges training schemes for teachers in the psychology of music.

“Such training,” he says, “should lay special emphasis on the fact that very little music of the kind representing the finer and subtler things of life—beauty, dignity and the like—should be put before children until they are sufficiently mature and able to appreciate such qualities in their lives in general.”

Although unrelated to the new Society, the proposal to form a National Youth Orchestra is symptomatic of Britain’s desire to bring youth more into the musical fold. The idea is to seek out the best of the nation’s young musicians—ages between 13 and 19—and give them a chance to play as a full symphony orchestra under such conductors as Sir Adrian Boult, Mr. Barbirolli, Sir Malcolm Sargent and Dr. Reginald Jacques.

The scheme has advanced so far that, beginning next April, the orchestra will meet in London for a week at a time during school holidays, and give public concerts at the end of each period. Miss Ruth Railton, the Director, emphasizes that this is no ordinary holiday course, but must be regarded as “progressive rather than spasmodic.”

# Choral Section

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## Singing is Serious Business at this Wilmington, Delaware High School

By Nancy R. Schnabel '49

The Alexis I. duPont School a cappella Choir completed its eleventh year of singing in June, 1948. Starting in 1937 with a small group of 16, the choir has grown to a membership of 50 enthusiastic boys and girls who sing in eight part harmony.

The choir owes a large part of its success to the sympathetic and helpful encouragement, praise and cooperation of Dr. Thomas W. Howie, the Superintendent of Schools.

The school has been particularly fortunate in securing the services of Miss Beatrice M. Harlor, who came to Alexis I. dePont four years ago from Pennsylvania. Miss Harlor received her B. S. from West Chester State Teachers' College, West Chester, Pa. and her M. A. from New York University. It is largely her inspired leadership which has lead the choir

to become one of the most outstanding in the state of Delaware. Miss Harlor's goal is not just a good performance by a high school choir but professional perfection.

The governing body of the choir, the Choir Council, hears all auditions and decides membership. All aspirants are judged on the basis of correct breathing, tone, posture, and sight-reading. Final decisions rest with Miss Harlor, but it is very seldom that she has to us her veto. The Choir Council also decides any problems that arise during the year and with Miss Harlor choose the annual operetta. Choir Council members are chosen at the beginning of each year by Miss Harlor on the basis of long

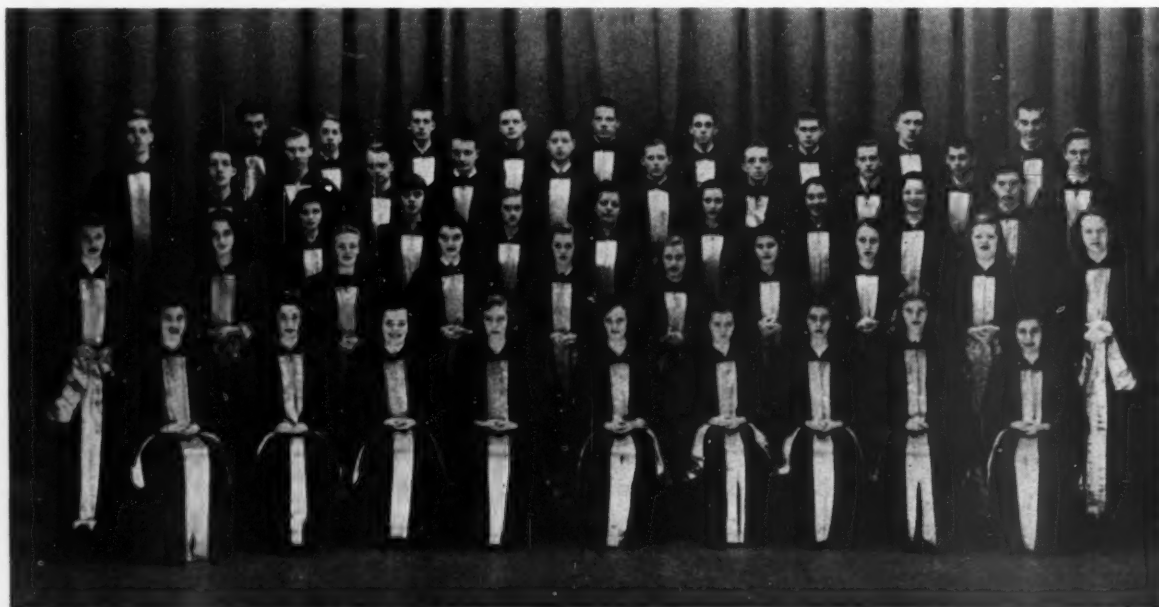
length of service and outstanding work in the organization.

Each year the choir fills many outside engagements. For many of Delaware's churches, clubs, and schools, the Blue and Gold robes of the choir are a familiar sight.

The repertoire of the group includes everything from stately church music to lively folk dances of all nations. Favorable comments are state wide whenever their theme, the beautiful haunting "Benediction" by Lutkin is heard over station WDEL during one of their frequent broadcasts. Many requests come in for guest appearances after these programs.

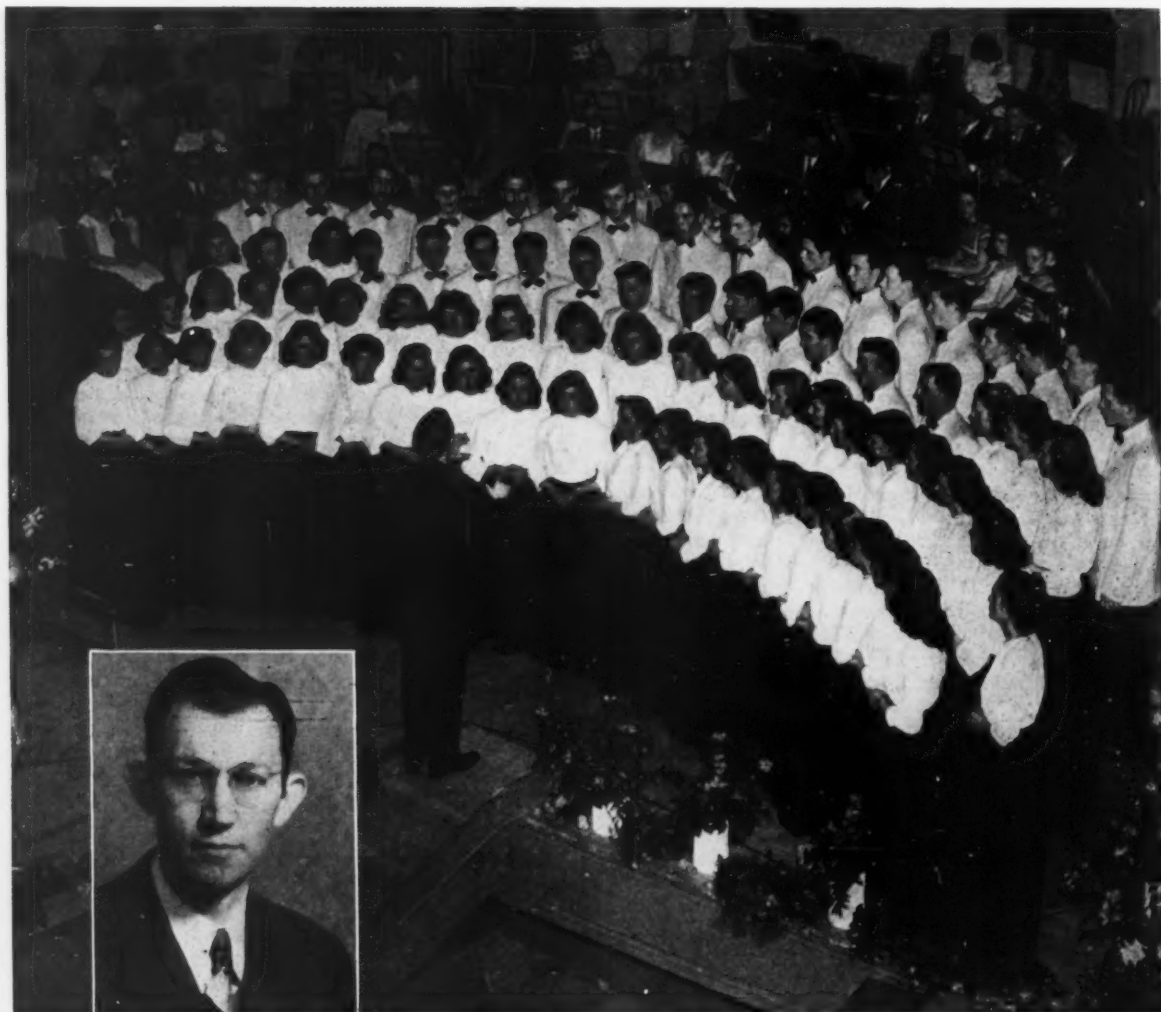
After Christmas, operetta time has arrived. Tradition decrees that it be a Gilbert and Sullivan. For the next two weeks everyone becomes familiar

*Please turn to page 20*



Now in its twelfth year is this Alexis I. duPont School A Cappella Choir. It is one of the musical triumphs of Wilmington, Delaware.

# Portland's Roosevelt High Choir



J. S. Foster, Conductor

Roosevelt High School, one of ten secondary schools in Portland, Oregon, now has an enrollment of fifteen hundred students, the enrollment zooming from eight hundred to over eighteen hundred during the war. This was the result of the erection of housing projects in the area; in fact, several uniforms were lost in the disastrous Vanport flood on Memorial Day.

The vocal music curriculum is such that to become a member of the choir of seventy-five voices, a student will have had one semester of music appreciation, singing experience in boys' or girls' chorus, and at least one se-

mester in a select mixed chorus.

Two years ago when the type of uniform was selected the decision was against robes which we felt would restrict the choir to the more liturgical repertoire. The uniform dress which has done marvels to augment the prestige of the Roosevelt Choir has been purchased with money earned through the efforts of the choir members. During the 1947-48 school year the choir produced three complete shows; first, a musical comedy in October, then the traditional

This action picture of the Roosevelt High School Choir was taken at the All-City Choral Festival which was really a spectacle to see and hear. As one choral organization left the stage another approached from the opposite side which made a fast moving program tied together with a continuity. The group numbers were sung by the over seven hundred students from the first balcony under the direction of Dr. Ernst, a truly thrilling experience. This is an annual affair.

Christmas program, and last "Prelude to Spring." The latter two were organized with original continuity and staging by the students. The choir is also in demand for community and school affairs; consequently, a repertoire of all types of choral music must be memorized and a constant loyalty to the organization must be maintained within the group. Although choir is a subject receiving full credit, control is accomplished by the group itself through a choir council as a governing body.



# November Brings to New York the GLORIOUS Voice of Her All-State H. S. Choir

Within the next six weeks, upwards of 2000 select students from over 700 high schools in the Empire State will participate in Sectional All-State Choirs. These are a part of the Concerts made up of Bands, Orchestras, and Choral groups in sixteen areas of the state this year.

Because of the tremendous interest in inter-school singing, and because of the physical limitations on conducting such events, at least 2000 students will be refused admission. A

total of about 5,000 participate each year.

As a part of the New York State School Music Association's Annual Conference, one major All-State group is organized in addition to the Sectional Concerts. Last year it was Choir with Don Craig of the Fred Waring Program as the Guest Conductor. A student accompanist, Bar-

bara Merchant of Ilion, was the first high school musician in the state to have such an honor given her. This year there will be an All-State Band directed by Dr. Frank Simon and an All-State Collegiate Orchestra conducted by Dr. Howard Hanson of the Eastman School of Music, Rochester. The choral field will be represented by an All-State Director's Chorus.



Typical New York State Sectional Choir. East Greenbush, 1947 program directed by Dudley Maires.



All State H. S. Choir, Lincoln Auditorium, Syracuse. Don Craig conducting. (Center line is caused by mike. Program was broadcast).

# I Champion the Choir for the Good of the WHOLE School Music Program

By Your Vocal Editor

Dr. Frederic Fay Swift

Since taking the stand that every school should have a Swing Choir as well as a Concert Choir, and that every American child should be allowed to study the type of Music in which he has an interest; we have received warnings from some of our friends that we are treading on dangerous ground. Music education is designed for "worth-while and lasting" programs rather than for fads and frills which will pass as do changes in other styles. Teachers in our colleges and high schools should continue to stress the traditional rather than the "popular" features of American Music.

We regret that we cannot back track on our program for functional choral music. Certainly there is a great need for Concert Choirs. Much that is presented in school choral programs is in need of better preparation. There is no question but that the major emphasis of vocal music in our schools should be placed on the traditional music but there is also the need for the lighter type of singing. Only those educators who have failed to keep step with the actual world conditions about them will refuse to recognize this. No ONE TYPE of music should be emphasized to the exclusion of another type.

If our Music is to be functional, students and teachers alike need to discover how music is used in the community. WHAT DO CHILDREN SING WHEN THEY GROW UP? The singing of the church choir—is it the only choral music in the community? Does the church choir sing as well as the school choir? Why not? Is the hymn-singing in church a reflection on the schools' choral program? Do the adults sing in "harmony"? What is the singing level at the service clubs? Does the local radio station have choral programs? What do the young people and adults sing when they gather in their own homes? Answers to these questions should determine SOME OF THE THINGS TO BE TAUGHT AT SCHOOL.

Sometimes teachers strive to im-

press their own appreciation level upon that of the children they are teaching. This level is that of a mature person and one which has come after years of musical experiences. Boys and girls are entitled to their own musical growth—before singers learn to "run" they should be allowed to "walk". Not everyone enjoys singing opera or listening to a symphony. Objectives should include such compositions, BUT FAR TOO MANY AMERICANS HAVE BEEN FORCED TO LIVE ON A SCHOOL DIET OF SUCH MUSIC. First must be developed a love for music in SOME FORM and then music in ALL FORMS.

The field of choral music contains many different types of compositions:



The Vocal Editor will welcome suggestions on the Swing Choir article which appeared in the September issue. If the readers of the SM desire it, there will be more "treatments" of American Standard tunes. It is our desire to offer our readers "what they want to receive". FFS.

opera, oratoria, cantatas, madrigals, motets, rounds, Negro spirituals, white spirituals, anthems, hymns, humorous selections, folk songs of other nations, American Folk Songs, American Standards, etc. EVERY MUSIC STUDENT SHOULD HAVE SOME EXPERIENCE WITH THE BEST FROM EACH OF THESE CLASSIFICATIONS.

Twenty years ago most schools had a Glee Club. There was little sense to such a name but most schools had accepted it from the college Mandolin and Glee Clubs. The music sung was mostly sacred—(many of the directors of choral music in those days were church choir leaders) and the approach to singing was functional in that it trained for church choir membership. Any secular tunes which were included in the repertoire were likely to be such favorites as "O Italia Beloved", "Pilgrims Chorus"—Tannhauser; and "Good Night, Good Night Beloved".

Almost over night, school choirs found in the Negro spirituals a soul satisfying change. Here was "sacred music" with a definite rhythm . . . a "swing" if you like. The school administrators began to tap their feet, the audience "picked up its ears" and choral music became over night an interesting concert organization.

It was only a short step from the rhythmic spirituals to the folk songs of Russia and Czechoslovakia. Thousands of boys and girls sang these songs. The repertoire of the school choir was widening. Even at these innovations, some directors rebelled. Others found themselves asking questions which up to this time had not seemed important: "Should our school students sound like adults? Should they sing the same music as adult choirs? Do we have music which appeals to boys and girls in their teens?" If the opinions stressed the

## Choral Section

## The School Musician

following in adult footsteps, what type of music was to be used? Should the children imitate their parents?

In most communities the answers came from the parents themselves. We want out boys and girls to have the musical advantages which we never had. Why cannot we have music that sounds the same as it does over the radio?

From this point—which in many schools was reached in the early forties—there became two schools of choral thought. The one extreme was the choral director who expected his high school students to sound like the best of the college choirs. Like other directors, we found our own choir in this group. In 1940 our high school choir sang "a cappella". With 8 students having "absolute pitch"—one on each part, we did not need to have much piano assistance. Eight and twelve-part arrangements were our specialty. Instead of blowing the tone on a pitch pipe the director merely lifted his hands to start and the chord was heard. This definitely was great training for these boys and girls.

On the other hand, more and more students began to sing on the radio. This required "another type" of singing. A girls trio representing the school made quite a name for itself—not for the director. He had refused

**Boys and girls should be taught ALL TYPES of music. If twenty years from now they have a desire to sing in the church choir, they should have been prepared to do so. On the other hand, some time along the way they should have been taught to "harmonize" and enjoy the singing which they will do in service clubs. Not all American life is full of dignity . . . it is good some times to "let down our hair".**

to work with them. Like so many of our out-dated subjects which crowd the teaching curriculum, Music was becoming a "traditional" subject.

Here we might pause—for into these two choral types fall most of the present day choral programs. A strictly "a cappella choir" which imitates the best college music—or an "all out for popular" choir which sings only the light and in many cases, unworthy modern compositions.

What is needed is a "middle of the road" policy. Boys and girls should be taught ALL TYPES of music. If twenty years from now they have a desire to sing in the church choir,

they should have been prepared to do so. On the other hand, some time along the way they should have been taught to "harmonize" and enjoy the singing which they will do in service clubs. Not all American life is full of dignity . . . it is good sometimes to "let down our hair".

Such programs will be offered in our schools only when the parents themselves see that it is taught. We have to get down to the "grass roots" of our civilization if we wish to make progress. A school of one thousand members may have a fine fifty-voice choir singing the highest grade of music but until every child has the opportunity to sing "his song", we do not have universal choral music. The American people are entitled to receive WHAT THEY WANT.

Our plea is not for a program of popular music. Our friends warn us that we shall become known as a radical for the popular things. This is not the case. Everyone should be acquainted with every type of music. Let us be international in our thinking—at least, let us be international enough to include our own country. Clokey, Dett, Cain and other American Choral arrangers are as good as there are to be found anywhere. Every program should have some sacred and some secular, some traditional and some (shall we say it) "popular."

As David Hughes of the Elkhart Band stated at the Detroit MENC Conference—"let us not forget the man who lives on the other side of the tracks. He votes too." And he is entitled to hear what he likes once in a while.

"Yours for better choral music . . . a variety of program which gives every boy and girl a healthy diet."

Vocal Editor



\* Geneseo Central Swing-Wing composed of 16 carefully chosen feminine voices, picked for blending quality, has become one of the outstanding ensemble groups of Western New York State. Under the direction of Miss Lois K. Whitmarsh, Crane Department of Music graduate, the group has given some 30 public performances. Swing-Wing's initial appearance at All-State Competition, in May 1947, rated a One-plus rating. Intense loyalty, enthusiasm and love of singing characterize the group. Rehearsing is done after school hours, with no school credit given. The songs they sing are three and four part modern arrangements of such favorites as "Smoke Gets in Your Eyes," "Stardust," "Somewhere a Voice is Calling," and this year's favorite, "Can't Help Lovin' That Man."



(Begins on page 15)



Beatrice M. Harlor

### du Pont's A Cappella Choir

with the music in preparation for try-outs for the leading roles. The night comes and one by one the young hopefuls get up and do their best. The choir votes by secret ballot for those whom they wish to have the roles. The next morning there is a rush to the music room bulletin board to see the results. Although the leads are highly prized, it is the chorus which is the backbone of the production.

The next eight weeks finds the choir in concentrated practice every night until they are living, breathing, and sleeping Gilbert and Sullivan. The show can't just be good, it has to be perfect! The dress rehearsal comes and finally Miss Harlor breathes an exhausted sigh and tells

everyone, "To go home and sleep!"

For the next few days it is show time. Coming down from the clouds of excitement all their work is fully rewarded by the applause of their audiences and the quiet look of pleasure on Miss Harlor's face.

All too soon it is June and the graduating seniors are leaving large gaps in the ranks of the choir. Everyone wails "choir will never be the same again," but then they stop and smile. That has been the saying for many years and always Miss Harlor has taken the new members and created a new choir which has gone on singing, building a tradition of which Alexis I. duPont School and Delaware is justly proud.

## Music For Your Swing Choir

In May it was our pleasure to adjudicate at the Vermont State Finals. It was a three day program in which more than ninety percent of all of the high schools of the state participated. The governor and other state officials reviewed the parade. The Festival in New England is a most effective way of "selling music education" to the public.

We especially recall a small mixed choir of about 50 students which came from a hamlet of only 200 people. The director was an elderly lady who had not lost her musical interest and spirit. When she stepped on the podium, every eye was upon her. The children sang with great enjoyment . . . for her.

In the discussion which followed each audition, it was mentioned to this director that she was using music which she had conducted fifty years ago. The music was certainly of a high standard but it was not being heard very often these days.

Some months later, during the summer, a letter was received from this director asking for suggestions as to suitable numbers for mixed choir which she might use this year. She was going to attempt more difficult music and she wanted a list of numbers which were being quite widely used across the country.

No one has a monopoly on good music and it should therefore be borne in mind that no two people will evaluate and classify alike. Therefore the following suggestions are given merely as a starting point. The following are merely given for those who might care to try them. Here are materials which we believe are worthy of general use. All are for Mixed Choir: SATB. A cappella numbers are indicated (\*).

**EASY . . .** \*"Adoramus Te," Palestrina; \*"As Torrents in Summer," Elgar; \*"Czecho-Slovakian Dance Song," Arr. Krone; \*"A Legend," Tschalkowsky; "Jesu, Joy of Man's Desiring," Bach (several arrangements); "Praise Ye the Father," Gounod; "Bendemeers Stream," several arrangements; "America, My Own," Cain; "Children's Prayer from Hansel and Gretel," several arrangements; "I Got Shoes," several arrangements. \*"Madam Jeanette," Murray.

### CHOIR ROBES?

The question of choir robes in the singing of modern American Music has always been one which has bothered directors. Many of the outstanding choirs in the East are using robes for sacred music and formals for the secular type. Congratulations to J. S. Foster, Roosevelt High School, Portland, Oregon for this "vision of loveliness" and an introduction to the Roosevelt Choir.—Ed.

**MEDIUM . . .** \*"Cherubim Hymn," Bortniansky; \*"Incline Thine Ear," Arkhangelsky; \*"My Bonnie Lass She Smil-eth," Bottomly-Pitcher; \*"Blow Blow Thou Winter Wind," Clokey; \*"Heavenly Light," Kopylov-Willhousky; "I Hear a Forest Praying," deRose; "My Heart Is a Silent Violin," Fox; "Rain and the River," Fox; "Lady of Spain," Evans-Swift; \*"Night Has a Thousand Eyes," Cain; \*"Beautiful Savior," Christiansen; \*"He's Gone Away," Clokey; \*"Listen to the Lambs," Dett; \*"A Violin Singing in the Street," Arr. Koshetz; \*"The Nightingale," Tschalkowsky; "Spirit Flower," Campbell-Tipton-Riegger (I like it better than solo arr.); "The Snow," Elgar; "The Sleigh," Kountz; "The Lord's Prayer," Malotte; "Music," Klemm; "Erle Canal," Arr. Scott; "Night Is Young," Arr. Scott; \*"Twas the Night Before Christmas" (Waring Arr.—Ringwald); "Gloria in Excelsis," Mozart; "It Cannot Be a Strange Country," Repper; and "Battle Hymn of the Republic," several arrangements.

**DIFFICULT . . .** \*"Were You There," Arr. Burligh; \*"Music of Life," Cain; \*"Lost in the Night," Christensen; \*"Jesu, Friend of Sinners," Grieg; \*"Dark Water," James; "Hospodi Pomilui," Lvovsky; \*"Pierce Was the Wild Willow," Noble; \*"Emite Spiritum Tuum," Schuetky; \*"The Peasant and His Oxen," Aschenbrenner; \*"Cherubim Song," Tschalkowsky; "And the Glory of the Lord" (Messiah), Handel; "Sanctus," Gounod; "Italian Street Song," Herbert; "I Waited for the Lord," Mendelssohn, several arrangers. "The Omnipotence," Schubert; "L'Amour Toujours," Friml; "One World," O'Hara; "Set Down Servant," Arr. Shaw; other chorus material from Messiah and other comparable works.

These are within the capabilities of most high school singers and are graded according to our opinion of high school abilities.

(Why not send in your list of the ten best numbers you have ever used. The SM will be glad to tabulate and publish such information at regular intervals.)

FFS.



## 2nd ANNUAL MID-WEST BAND CLINIC, CHICAGO, DEC 9-11

### MARINE PUTS THE BIG TRIPLE STACCATO STORY BETWEEN BOOK COVERS

New York, N. Y.—One of the secrets of the success of the Marine Band has been set forth in print by the famed saxophone soloist of the Band, Kenneth Douse, in his publication for saxophonists and clarinetists entitled "How to Double and Triple Staccato."

This book, the first of its type to be published, was prompted by the numerous requests the Marine Bandsman received for an explanation for his speed in staccato playing in solo and band work. In subsequent reviews of the book, the Leatherneck has been termed one of the pioneers in exposing what had been considered one of the "secrets" of reed playing.

Douse stated that his system "is designed only for rapid playing and should be a part of reed instrument training and education. When reed performers have become proficient in this type of fast staccato, they will be capable of playing with the speed ordinarily achieved only on brass and stringed instruments." The book's publishers are M. Baron Company of New York.

### NEW MUSIC CATALOG MADE AVAILABLE BY LIBRARY OF CONGRESS

School Music Directors have long wanted a comprehensive bibliography of music available in the United States. The copyright office, Library of Congress, Washington 25, D. C., are now able to fill this need through the reorganization of the Music Section of the Catalog of Copyright Entries.

Beginning with 1946, the catalog of registrations for published music is issued separately from that for unpublished music. From 1947 on it is published in an enlarged format. The catalog includes not only the music published and registered in the United States during the calendar year, but also music issued abroad and deposited here for copyright.

The listing is alphabetical by composer and there is an index by title. Indexes by author of words and subject are being added in the 1948 catalog. A typical entry is given below:

Addinsell, Richard, 1904—Warsaw concerto; two pianos four hand arrangement by Percy Aldridge Grainger. New York, Chappell. © Keith Prowse & Co., Ltd., London; on arrangement; 30 Dec. 46; EP11073.

In addition to supplying copyright in-

### Canada Tops U.S. in Citizens Bands 55 Enter Ontario Meet

With 55 bands in attendance, the 1948 Waterloo Band Festival, June 26, eclipsed all previous festivals in contest participation and pageantry.

As the Toronto Exhibition eventually became a Canadian National Exhibition, so the Waterloo Band Festival has become the Ontario Band Festival.

Founded, promoted and directed by C. F. Thiele, member the American Bandmasters Association, and sponsored by the Waterloo Musical Society with the active support of the Canadian Bandmasters association, it retains the name of Waterloo Band Festival.

#### Figures Prove Stimulus

The 55 bands, with 490 individual entries and an attendance of 20,000 at the evening performance, with another 10,000 or so witnessing the street parade of 41 bands is ample evidence of the quality and prominence of the Waterloo Festival.

The figures are proof too, that the value of the Festival as a stimulus, incentive and inspiration to bands is widely recognized.

The Festival was an eight-ring show at Waterloo Park with brass and reed band contests from the shell band stand, bugle and trumpet band contests in the baseball stadium and the park oval and instrumental solo, duet, trio and brass quartet competitions at the park pavilion and in four tents.

#### Flint Band Heard

Appearance of a United States band provided an international flavor. The band was the A. C. Sparkplug Band of Flint, Mich. Winners of their class, the fine band was warmly welcomed by Mr. Thiele upon its entry into the park in the evening.

It is expected quite a number of U. S. bands will take part in the 1949 festival which will coincide with joint conventions of the American Bandmasters Association and the Canadian Bandmasters Association and the official opening of the Waterloo Music Camp at Bandbery, 12 miles west of Waterloo.

formation, the catalog has great value as a reference tool for librarians and critics, as a bibliographical aid to the scholar, as a list of music for radio stations and music dealers, and as a buying list. It has not had wide circulation in the past, and many people do not know of its reorganization and increased usefulness.

If you are looking for the best in Brand New Band Materials, especially worthy selections that have been published within the last twelve months, you will plan now on attending Mid-West Band Clinic on Thursday, Friday, and Saturday, December 9, 10, and 11. Four of the Nation's finest bands will each take their turn in presenting carefully prepared materials of every grade of difficulty, selected from all the various publishers. The Clinic is Free to All.

Professor Ray Dvorak left the hospital on August 19 and is convalescing at home. Mr. Dvorak who did such a magnificent job as Master of Ceremonies for the entire Mid-West Band Clinic last year is planning on being with us again this year, health permitting. Our good wishes are all for you, Ray!

#### Thursday Evening, December 9

7:30 P.M. Grand Opening with a Clinic Concert by the Nationally Famous Hobart, Indiana, Band under the direction of Mr. Richard Worthington. This Band will present the very Latest and Best Music available of all Classes including D, C, B, and A.

9:15 P.M. Presentation of Outstanding High School Soloists and Ensembles playing the Cholest Contest Materials from the New 1948-49 List. (This is the first complete National Listing of solo, ensemble, and band materials since 1940. Copies of this new National List will be available at the Thursday Evening Clinic.)

10:00 P.M. Bandmasters' Clinic on Marching Band, including Movies of different leading High School and College Bands. Also Mr. Tom Fabish, of the CYO Football Band of Chicago, will present a set of his Brand New "Marching Shows and Marching Band Maneuvers" to each Director present Thursday night. (These "Shows and Maneuvers" will not be available at any other session during the three-day clinic.)

#### Friday, December 10

Eight (8) Vtally Important Clinics will be conducted during the forenoon and afternoon by Clinic Specialists who are National Authorities.

9:00-10:30 A.M. Crystal Room—Clarinet Clinic. Grand Ball Room—Baton Twirling and Drum Majoring Clinic.

10:30-12:00 A.M. Crystal Room—French Horn Clinic. Grand Ball Room—Saxophone Clinic.

#### 12:15—Luncheon in the Hotel Sherman Red Room

1:15-2:45 P.M. Crystal Room—Flute, Oboe, Bassoon Clinic. Grand Ball Room—Baton Twirling and Drum Majoring Clinic.

3:00-4:15 P.M. Brass Clinic with Brass Demonstration by Well-Known Authorities.

4:15-5:30 P.M. Special Instrument Repair Clinic: "100 Tricks That Will Keep Your Band and Orchestra in Better Condition." Scores of small repair jobs that the average director should be able to do will be demonstrated and



Ray Dvorak will again be Master of Ceremonies.

actually performed at the Clinic. (The most practical of all our clinics).

**5:45 P.M.—Free Refreshments  
Friday Evening, December 10**

**7:30 P.M.** Clinic Concert by the Championship Joliet Grade School Band of 90 Members under the direction of Mr. Charles Peters. This Band will present the Very Latest and Best Concert and Contest Music of all Classes, including one genuinely difficult Class AA Overture.

**9:00 P.M.** Percussion Clinic demonstrating all the various Drums and other Percussion Instruments with "Practical Tips on How to Get the Best Results from Your Percussion Section." Also the 25 Most Commonly Used Traps and Imitations will be presented and demonstrated.

**9:45 P.M.** Marimba Concert and Clinic presented by the distinguished Clair Omar Musser. Mr. Musser will also demonstrate "How to Use the Marimba and Vibraharp Most Effectively in the Modern High School and Grade School Band."

**10:45 P.M.** Lights out.

**Saturday, December 11**

**9:00-10:15 A.M.** The Well-known CYQ Band of Chicago, under the direction of Mr. Tom Fabish, will present Choice Band Materials from Class B, A, and

AA, including Brand New Materials and some of the very best not too well-known standard numbers.

**10:15 A.M.** Presentation of some excellent Concert Marches. Also a few "Solid Sounding" marches for Parade purposes.

**10:45-12:00 A.M.** Presentation of the Latest and Best Class C and D Concert and Contest Music by the Chicago CYO Band.

**12:15.** Luncheon in the Hotel Sherman Louis XVI Room. Professor Raymond F. Dvorak, Master of Ceremonies. Principal Hobart Sommers of Chicago, Speaker—"Selling the Instrumental Program To Your Public." Miss Carol Edwards, Cornet Solo—"Stars of The Velvety Sky".

**1:30-3:00 P.M.** The VanderCook School of Music Concert Band of 90 Members will present New Contest and Concert Materials of all Classes. This session will be an "All Request Session." Several of the Nation's leading High School and College Directors will also Guest Conduct definite Contest and Concert Numbers that have been assigned and prepared ahead of time.

**3:00-3:20 P.M.** The Concert Band changes to a Mixed Chorus of 90 Voices under the direction of Mr. Sten Halfvarson.

**3:00-3:45 P.M.** Baton Twirling Demonstration with 15 Baton Twirling Champs as the Band presents several of the Very Latest "Truly Great Marches."

**3:45 P. M.—Free Refreshments for All**

Solve your Band Problems by attending the Mid-West Band Clinic Thursday, Friday, and Saturday, December 9, 10, and 11. Four Superb Bands will present the very best Concert and Contest Music. Eight well-organized Instrumental Clinics will have the answers to your many questions.

Write at once for Hotel Reservations to: Hotel Sherman, Randolph Street at Clark, Chicago, Ill., Attention Mr. John Vidovic, Director of Sales. Mention if reservations are for Thursday, Friday, or Saturday night, or all three nights. Reservations must be made before December 1. Make your reservations now and be assured of a good room.

We'll Be Seeing YOU  
December 9, 10, and 11.

### Here is Calendar for Music Men of Connecticut

School Music in Connecticut has no dull moments. Here is the set-up for coming months. Can any other state association match this for an active calendar, all battened down for the entire school year? Tell the S.M. and the S.M. will tell the world.

**October 28, 1948, 8:00 P.M.**—Bushnell Memorial Hall, Hartford, Conn.

**Connecticut All-State High School Music Festival**—An All-State Band under the guest conductorship of George A. Christopher of Port Washington, Long Island, N. Y., an All-State Chorus under the baton of John D. Raymond of Lafayette College, Easton, Pa., an All-State Orchestra under the leadership of Louis G. Wersan, Supervisor of Music in Philadelphia, Pa. Local chairman in charge of the one hundred and twenty-five piece band is William Vaders of Manchester, Conn. In charge of the two hundred and twenty-five member course is Donald Hayden of Williamamantic, Conn., and chairman of the one hundred and twenty piece orchestra is J. Walter Westcott of Hartford, Conn.

**October 29, 1948**—Bridgeport Methodist Church, Bridgeport, Conn.

**Connecticut Teachers Convention Luncheon**—The speaker will be Helen Leavitt of Boston University's School of Music. Katherine Russell of Bridgeport will give a classroom demonstration in music and Luther Thompson of Darien, Conn., will demonstrate with an elementary orchestra.

**December 4, 1948**—Julius Hartt School of Music, Hartford, Conn.

**Piano Clinic**—Mrs. Fay Templeton Frisch of New Rochelle, New York, with a board of consultants will conduct the piano clinic.

**April 8, 1949, Stamford, Conn.**

**Connecticut Choral Festival**—Raymond Randall of Stamford, Conn. is the chairman of this audition festival.

**May 14, 1949, University of Connecticut, Storrs, Conn.**

**Band and Orchestra Festival**—Chairman of this audition festival for the state of Conn. is Andrew J. McMullen of the University of Conn.

## Send the News to the S. M.

## Cupid Finds Baton Handier Than Arrow

Andrews, So. Car.—In late June a double wedding cost the Yellowjacket Band of Andrews High School its drum major and two of its most talented and



Bob and Peggy are wed.

beautiful majorettes. Bob Clemons, the drum major married Peggy Landress, majorette, and Peggy's twin sister, Betty, was married to non-musician Arthur Leon Roberts of Georgetown, S. C.

The marriage of Bob and Betty wasn't too much of a surprise. They had often hinted "a wedding in June." But Betty's



The twins, Betty and Peggy.

marriage was totally unexpected. Everyone had thought that gay Betty, whose beautiful legwork and masterful baton technique had drawn heavy applause at parades, concerts, and football games, was dead set on being a career girl. Nevertheless, Betty, often referred to as that "glamorous blonde with the figure," made it a double wedding. Two months previously Betty had flashed to glory

## S. E. Missouri HSBA in Summer Festival

The summer Festival of the Southeast Missouri High School Band Association was held at Poplar Bluff, Friday, Aug. 6, with approximately 350 high school musicians participating, representing twelve schools of the association. Mr. R. L. Morris, President and Director of Bands at Poplar Bluff, was the Festival Chairman.

The evening concert of the 350 piece massed band was preceded by a massed rehearsal in the high school gymnasium.

The evening concert was presented in the high school stadium, to a large and appreciative audience, with various directors of the association wielding the baton.

The complete program, with the various directors, is given below:

Brasses Triumphant March, Holmes—Mr. O. T. Honey, Chaffee.

Say It With Music, arr. Yoder—Mr. Keith Collins, Sikeston.

Night and Day, arr. Yoder—Mr. R. L. Morris, Poplar Bluff.

Olympia Overture—Mr. W. L. Giddens, Lillbourn.

Invercargill March—Mr. C. O. Swanagon, Parma.

American Patrol, arr. Yoder—Mr. J. M. Harris, Wardell.

Blue Skies, arr. Yoder—Mrs. B. Smedley, Risco.

His Honor March, Fillmore—Mr. Joe Smith, Charleston.

The Bells of St. Mary's—Mr. H. Glenn, Doniphan.

The Stars and Stripes Forever, Sousa—Mr. C. Wilkinson, Kennett.

The National Anthem—Mr. R. L. Morris, Poplar Bluff.

## MISS NATALIA CRENWELGE

Miss Natalia Crenwelge is a student of the New London High School at New London, Texas. Natalia is a Junior in High School and is only fifteen (15) years of age. She has been in the band for six years and has played solos for five years.



Natalia now holds twelve (12) medals, eight first and four second. This last year she won first on the flute solo "Rondo Capriccioso", first plus on twirling, and second on a flute trio in the Region Four Band Contest. Natalia plays the flute, piccolo, piano, and twirls. She has played the flute six years, the piccolo two years, the piano six years, and has twirled five years. She has entered twirling contest two years and has made first plus both years. She attended the Regional Band Clinic, the Rusk County Band Clinic, and the State Band Clinic this last year and after try outs she played first flute all three times. Mr. Ed Lumpkin is her band director.

## GIVE THIS JAPANESE BANDMASTER A HAND—WE DID

Dear Sirs:

It gives me pleasure to lay before you a letter stating my earnest desire for promoting musical education in Japan, as I am one of standing directors of the Kanto Band League, Japan's foremost organization of its kind. The specialty of the Kanto Band League is giving instruction in instrumental brass music to school boys and girls as well as to young factory workers in Kanto District, including Tokyo Prefecture and other six prefectures.

I had been subscribing to your reputable journal "School Musician" until 1938. In view of the present situation of musical circles in Japan, it must be promoted the brass music in most reliable and reasonable educational ways.

On this occasion, I am intending to subscribe again the said journal, but the remittance will not be permitted at present. Under such circumstances, may I ask you for your kindness as to send the journal free of charge? If it is impossible to do so, kindly let me borrow the charge for the subscription until the remittance will be permitted. Furthermore, I should like to know any information regarding the instrumental music, such as orchestral and band musics in the United States of America.

Hoping to be favoured with your kind cooperation, and your early reply will greatly oblige, I remain, Yoshio Hirooka, 858, Kitazawa 5-chome, Setagaya-ku, Tokyo, Japan.

with a rating of superior at the State Contest.

So, Harrison Elliott, the band director, is wondering where he'll find talent to replace his sparkling twin majorette team and his drum major.



## THE SCHOOL BAND IS THE "BIG THING" IN EDEN, N. Y.



This is the Eden, New York Central School Band, as they look on a bitter cold day. News reporter Clara Lue Benker says the sub-zero temperature is responsible for the frozen expressions, although the majorettes uniformed for freedom of action don't seem to mind it at all.

By Clara Lou Benker,  
Band Reporter

Eden, New York.—The E.C.S. Band rounded out a full summer schedule, September 5th, three days before school started, by playing at the Hamburg Fair Grounds for the benefit of Our Lady of Victory Hospital fund-raising campaign. Among the many summer parades and concerts, the highlights were: a four

hour Firemen's Convention parade at Salamanca; a concert for the Buffalo Evening News Crippled Children's Camp on Lake Erie; playing three days at the Erie County Fair at Hamburg; and our super cornroast as a treat to ourselves.

We won several first prizes and other cash awards and a beautiful trophy on Children's Day at the Fair.

Our last year's summer activities brought us our new battle jacket type uniforms as you see. Now we are working for new instruments and additional uniforms for our growing band.

Soon we start our school year with a Tri-City band concert; our band and Ellcottville and Springville.

The Eden Central School Band is under the direction of Paul Stromgren.

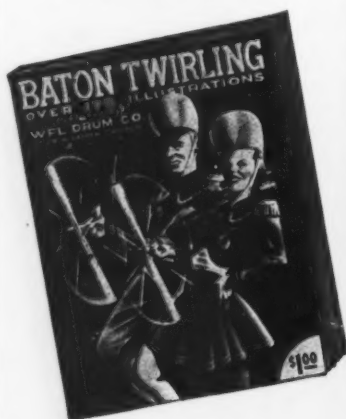
### Letchworth's New Building

The Music Department students of Letchworth Central School, one of New York's most unique school communities are looking forward to their third year with a great deal of enthusiasm. In spite of unusual difficulties of organization (the district includes five communities and operates four high schools) the department is proud to offer opportunities in music to its students on a level with the best in the area. There is a 48 piece concert band, an orchestra of 40 and a 20 piece Pep band with a twirling team to enliven the basketball season. Opportunities for vocalists are present in the Mixed Chorus of 75 voices and the 40 voice Junior Chorus. The members of the various organizations practice in individual school unit groups and can meet only for evening rehearsals before presenting concerts. In spite of these difficulties two complete concert series of five programs each are presented during the year—one in the Fall and another in the Spring. Each series is composed of two programs, one featuring the Junior Chorus and Band and the other presenting the Senior Chorus and Orchestra.

The music program is being expanded each year. Additions during the past year include baton twirling, pre-band instruments in the grades and the formation of the mixed and Junior Choruses. The department remains active during the summer vacation with a program of individual lessons and a series of parades and concerts for the band.

A new building which will bring all of the L.C.S. students together is not too far off and when that happy day arrives the Letchworth musicians and their music faculty—Miss Eleanor Conklin, Mrs. Eleanor Torrey vocal supervisors and Mr. Frederick Pearce instrumental supervisor can really "go to town."

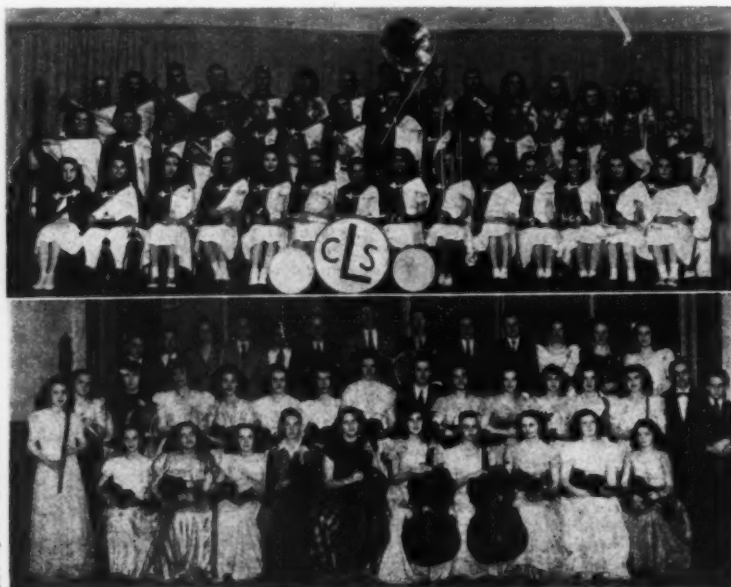
### HOW TO TWIRL A BATON



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**The SCHOOL MUSICIAN**



These School Music champions, band and orchestra, set the social pace in the Letchworth Central School, New York.



# Should Schools Grant Credits For Music Lessons by Outside Teachers

(Begins on page 10)

ments in technical work and sight reading. It must also specify which of the seven grades of proficiency the pupil is qualified to enter.

(b) The teacher must from time to time as required by the high school submit reports of the work done by the pupil covering the following points; number of lessons taken, average number of hours practise a week, technical progress made since preceding report, list of compositions studied by the pupil, with remarks concerning scope and quality of work done on each composition. A mark must be given on the plan used in the high school, showing the teachers estimate of the standing and progress of the pupil.

(c) The teachers reports should be delivered in duplicate, one copy signed, the other unsigned. The high school should provide the blanks for these reports.

## 3. Examinations

(a) An annual or semi-annual examination should be held, the examiners to be appointed by the school committee.

(b) The examiners should study the unsigned copies of the private teachers reports in forming their estimates of the pupils grades. Standard examination requirements definitely set for each grade of proficiency may be prescribed for all pupils, or the examiners may plan the examination requirements for each pupil on the basis of his private teachers reports (unsigned copies).

(c) The expense of these examinations is borne by the school (or parent or guardian as may be determined).

## 4. Amount of Credit

(a) A maximum of one unit of credit per year in applied music or a total of four units out of the sixteen required for graduation is recommended.

This outline is but one of many. There are as many different plans suggested as there are school systems but this one may be recommended.

It must be noted at this point that the colleges by setting their requirements for admission prevent many who would like to study a musical instrument from doing so. They give credit toward the A.B. degree for listening to the music of various composers or lectures about them but none for playing it. It seems to me that this situation will have to be remedied before much really can be done toward the general acceptance of crediting music in the school so that all who wish to may take advantage of their opportunities in musical endeavors.

In conclusion to those who would say if we give credit for music why not for any other outside activity my answer is why not indeed? If other outside activities come within the pale of what the school considers educationally significant and what the school considers part of the objectives which the school itself sets up; and if the amount of time and effort are equal in relation to their worth there is no reason why credit should not be given them.



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**\*"NEVER GOOD-BY"**

(\*On the New York State 1949 Listing)

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Sing—Etc. FREE LIST. Waupaca Choral Supply,  
Waupaca, Wisconsin.

# The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ

1512 Stout St., Denver 2, Colorado

To my surprise, have had quite a number of letters inquiring about the maintenance, or the keeping of double reed instruments in playing condition.

As near as can learn—the general policy in vogue where the school systems own these instruments, the school itself either maintains the repair or upkeep of the instrument, or has an agreement with the students using them to maintain such while in their possession.

Personally I believe the latter to be a pretty good deal. If a school to which you are attending is fortunate enough to be able to furnish either Oboes or Bassoons, or both, I'm sure I would appreciate the opportunity of the experience on the instrument enough at least to keep it in playing condition while in my possession. I have had students in this category who have turned out to be some of the better players, who would not have learned to play had it not been for the opportunity affording them the use of a school instrument, especially thru junior high and high school.

There are also a number of Colleges and Universities that own Oboes and Bassoons as part of their Band equipment.

In any case, just as in any business, the maintenance of properties is an important factor whether privately owned or otherwise. The instrument itself is mechanically constructed and from natural usage, parts wear, get out of adjustment, pads get hard or torn to where they won't cover properly, hence we have a leak of air which causes the instrument to not play well or perhaps not at all.

I am a professional player and I completely overhaul my instruments at least once a year, and quite often thru the year (that is between the overhaul) I replace pads that become too moist then harden, or maybe line a key that has been bumped some how, or adjust a key by replacing cork where two keys are adjusted together, and many other things that can happen to an instrument. An instrument to properly play must of necessity be air tight when either covered by the finger or by a pad on a key.

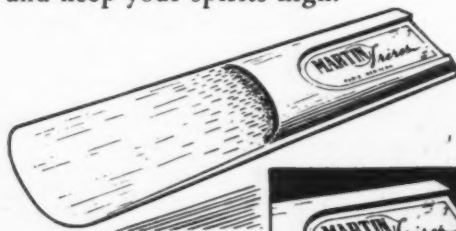
At the University of Colorado we have as Band property Oboes, Bassoons and an English Horn. I normally check all of them between each semester for anything that might be out of adjustment. Better equipment makes better performance and I want to be proud of my students.

Just what to tell one to do to keep an instrument in playing condition compares to the old sixty-four dollar question. If your instrument is in good playing condition when you get it—handle it carefully—be careful in putting it together and taking it apart—do not expose it from one extreme temperature to another—if you have some certain tone that has a wheezy sound or starts hard you will possibly have a leak in a pad that covers that particular tone or sometimes it is a leaky pad above that tone. You will



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seldom find a leak below the tone that is causing the trouble. A key can be out of adjustment not letting the pad close to where it is air-tight. There can be a dozen other things to cause the instrument to not play well. In any case it should be fixed, adjusted, or repadded by some one who understands the mechanical construction of the instrument thoroughly.

The adjustment of an instrument can very easily be made worse by someone who doesn't understand the mechanical construction. This is especially so of the Oboe. The tuning of the instrument within itself can be effected by changing the height of the pad from the hole it covers—thusly, a thicker or thinner pad replacing the one removed would have an effect on the tuning of the instrument within its scale.

Wood instruments, especially so in drier climates, should be oiled with bore oil periodically to keep them from checking or cracking. This is an item too often overlooked or disregarded and many a fine instrument ruined.

Another good practice is to always swab your instrument after playing. I don't believe the moisture left in the instrument would necessarily cause it to crack unless a change in temperature happened suddenly, but it could happen. It is also a good sanitary practice.

I could go on indefinitely telling you things to look for and still not have the instrument in good playing condition. This is something that comes from experience only. However, I do know this to be a fact—too many players let little things happen to their instrument without correcting them at the time it happens and these accumulate until the instrument is generally out of playing condition and you have a goodly sized overhaul job on your hands. Whereby, if each little thing had been corrected at the time it happened your general overhaul could have been avoided and you wouldn't have gone thru the experience of playing on a seemingly inferior instrument. Every one knows the old adage—A stitch in time saves nine.

The above items could be composed of such things as—bent keys—hardened pads—adjustment screws not adjusted properly causing leaks—worn pad coverings causing leaks—and many other things. Now one can readily see if a few of these accumulate on one instrument, the instrument will soon be in a very poor playing condition running it into a good overhaul job without realizing it.

I know of a few students who carry a little screw-driver in their instrument case all of the time which is a fine thing to do if you understand the mechanism of the instrument. In most cases they don't and the general result is their instrument is rarely in good playing condition. When a nice solo passage comes along and they don't play it well it is always the fault of the instrument. This type of person is better off without a screwdriver, because they surely don't understand the mechanism of the instrument and should make no attempt to adjust it until they learn something about it. I know I'm an "old meany" but it's true.

A good policy to follow is to have the instrument put into first class playing condition by an expert and then take good care of it, having the little things that happen to it taken care of at once. You will have a better playing instrument and at less expense in the long run.

Thanks for listening and I'll be calling again next month. See you then and thanks again for your interesting letters.



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# I Teach the Solo Brass

By B. H. Walker  
Chattanooga, Tennessee

Hello Brass Friends! I have enjoyed receiving your many letters. Keep writing me about your problems. Your questions, as well as your comments, are always welcome.

## The Baritone is an Instrument of Distinction

Baritone and euphonium players, here is a break for you and a little boost for your musical pride. How many of you consider the baritone or euphonium an instrument of distinction? Well, I certainly do. I have never regretted my love for the baritone or euphonium. It is truly a great instrument, and, in the hands of a skilled performer, can run the gamut of musical emotions. Truly the baritone or euphonium is the most useful instrument of the band. The smooth tone of the instrument penetrates through the entire ensemble. As a melodic instrument, it is superb, either in the playing of a solo passage or melodic counter-puntal obbligato. When used with trombones, it lends much power to these instruments and, at some times, subdues their blast and crash in accented passages. When playing fundamental bass notes, its tone is round and full, similar to that of a tuba; when playing staccato arpeggios, its tone is light and brilliant,

similar to that of the bassoon. The greatest glory of the baritone or euphonium lies in its gorgeous tone which is full and velvety and delightfully beautiful, especially in solo passages. If a band selection seems dry and uninteresting with



The baritone section of Central High School Band, Chattanooga, Tennessee, gets a work-out. Left to right are John Rushing, Tommy Fisher, State First Division Winner Jerry Hubbard, and Director B. H. Walker.

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**BUDDY RICH  
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only an oasis here and there in the "musical sahara," the baritone usually has it. It fills the same position in the band as the cello in the orchestra, and is an excellent solo and harmony instrument.

The ancestry of the baritone and euphonium may be traced back to the eighteenth century serpent and the nineteenth century ophicleide but the real inventor was Adolph Sax about 1842. The modern baritone descended from the tenor horn.

The baritone and euphonium are very similar except that the baritone is of smaller bore than the euphonium. The modern euphonium usually has two bells, a large one and a small one. The larger bell produces a tone similar to that of a baritone, while the smaller bell, primarily used for echo effects, produces a tone similar to that of a tenor trombone. The early baritones were built facing upward, while the more modern baritones and euphoniums are built with a reflex bell which is faced toward the audience in order to better convey the tones to the listeners. Most of the large, modern euphoniums also have a fourth valve which serves two purposes: (1) to improve intonation on certain tones by providing alternate fingerings; and (2) to extend the lower register on down past low Eb, bass clef, to pedal Bb, third space below the bass clef staff.

Baritones are found in only 90,000 homes in America, while trombones are found in as many as 480,000. This difference in number is far too great because the baritone or euphonium could be as practical and as useful as the trombone, if musicians were educated as to the fine possibilities of the instrument. More trombonists should learn to double on the baritone and enjoy its smooth legato technique and its broad singing tone. The baritone can be much more technical than the trombone in speed, smoothness and ease of legato or slurred passages. The



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with

pitch and compas of the baritone is the same as the trombone. The mouthpieces of both trombone and baritone are usually identical and the clef is the same. The trombonist may learn the bass clef baritone fingering in thirty minutes by memorizing the following fingering rules:

- play open (all valves up) on all bass clef notes made 1st position on trombone;
- play 2nd valve on all notes made 2nd position on trombone;
- play 1st valve on all notes made 3rd position on trombone;
- play 1st and 2nd valves on all notes made 4th position on trombone;
- play 2nd and 3rd valves on all notes made 5th position on trombone;
- play 1st and 3rd valves on all notes made 6th position on trombone;
- play 1st, 2nd and 3rd valves on all notes made 7th position on trombone.

With a little practice using this table of positions, you will be changing over before you realize it. The baritone parts in band music are much more fun to play than the parts usually written for trombones.

The baritone has practical use in the dance band too. There are some 800,000 saxophones in the homes of America and many of these were purchased because of their use in dance bands. Some of these saxophone players should change to baritone as it can be very practical instrument for dance music as well as for sacred music and church orchestras.

Ray Robinson at one time developed a dance band that used baritones in the brass section for doubling instruments and they occasionally served wonderfully well as an "ad lib" or solo ride instrument similar to the use of the tenor saxophone. The two bells of the double bell euphonium added color to his dance band when they switched from the large bell to a small one through a melody—resulting in what he called a "boodle" rhythm. It is the inclusion of the euphonium quartette that entitled the band to its trade made "color rhythm." Mr. Robinson invented a special mute for the baritone and made use of the muted baritone tone effects. Salvatore Florio also makes euphonium mutes to fit your instrument for use in legitimate playing as well as dance playing.

The instrumentation of a thirty piece concert band should include two baritones, while a ninety piece concert band should include at least four baritones.

Mr. G. P. from Ohio, who was for five years baritone soloist with Dr. Frank Simon's Armco Band, baritone player of the Cincinnati Symphony, and judge of the national baritone contest in 1936, writes the following concerning the baritone:

"Definitely it should be employed in all musical organizations—a beautiful instrument whose capabilities and possibilities have not been really discovered. It certainly has beauty of tone, technical facilities and sonorous power."

Some of you "dime a dozen" trumpet players could increase your musical joys by purchasing a baritone or euphonium and becoming "Simone Mantia's" in place of "Harry James". You could change your embouchure in a few weeks and play treble clef baritone with exactly the same fingering as for the trumpet. Give it a trial and write me your conclusions.

If I can be of any assistance to you, it will be my pleasure to do so to the limit of my ability. Best of luck until we meet again next month.

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# Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.  
8403 N. Johnswood Drive  
Portland 3, Oregon

## French Horn Team

What, your school doesn't have a French Horn team? You have a football team, or a basketball team, or a baseball team, or a tennis team, or a debating team, haven't you? Let's get that idea of *teams* into music.

Ever notice what the students and the public generally support? It's activities that can "win" for them, or those that represent them with a good "show." Good teams feel these factors right in their bones, and they *try* to win, and they *put some form* into the game.

Don't team contests have something else over so-called music contests? They compete frequently, they travel to many different locations as the *principal* attraction, and compete often *at home* before local supporters.

Of course we can't run a whole band and its equipment around weekly, but we can take sections of the band around easily and run simple competitions. Why shouldn't the forgotten students in the French Horn section be given a *chance* to win, and to *put on a good show*? Give the fourth horn a chance to win something or he'll never try to get the right

note, and the band will never have a fourth horn.

## Future Champs

"Here y'are folks, git yore programs here, learn the rules and pick ya own winnah, keep ya own score and check on tha jedges—las' chance, show begins in fi' meenits—read all about ut!"

## — PROGRAM —

French Horn Tournament  
Unlimited Class.

## VISITORS

Humdingar, Mont., County School  
Horn 1, Schnitzel; Horn 2, O'Reilly; Horn 3, MacTavish; Horn 4, Cobb.

## HOME

Wildfire, Wyo., District School  
Horn 1, Gallup; Horn 2, Ranger; Horn 3, Ryder; Horn 4, Cisco.

## OFFICIALS

Joe Hornblow, Allayoop, Idaho.  
Gus Gaspipe, Oilfields, Texas.

## RULES

1. All instrument playing must sound as neat as a well-tuned piano carefully played.
2. All instrument playing must sound as enjoyable as a song performed with

real feeling.

## EVENT 1.

Each Team In Unison.

"Are You Sleeping"

"Three Blind Mice"

"First Nowell"

"Joy to the World"

(Your decision ( ))

(Judges' decision ( ))

## EVENT 2.

Individual Players.

Etude to be selected, played once tongueling each tone, and once slurring all tones.

(Your decision ( ))

(Judges' decision ( ))

## EVENT 3.

Captains or Pinch-hitters.

"School Song" played to demonstrate good melody playing.

(Your decision ( ))

(Judges' decision ( ))

## EVENT 4.

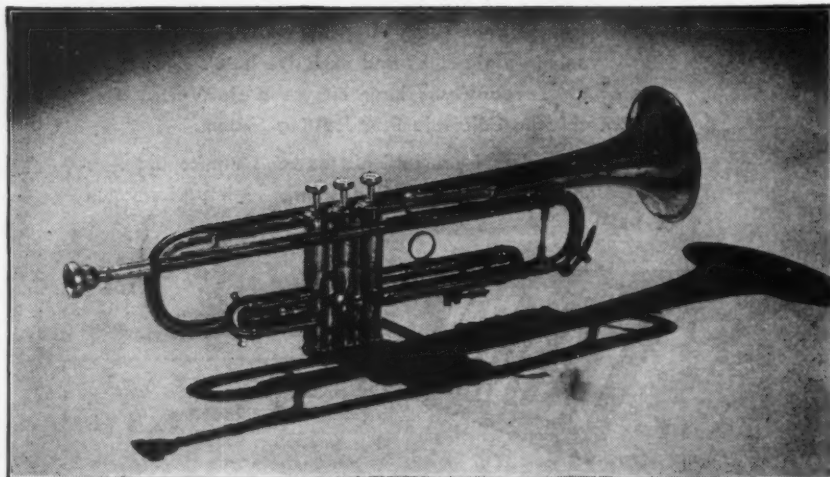
Each Team In Harmony.

"Difficult passage" with four parts of harmony. Three attempts allowed.

(Your decision ( ))

(Judges' decision ( ))

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# EVENT 5.

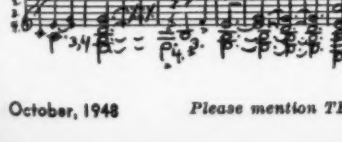
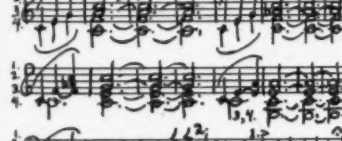
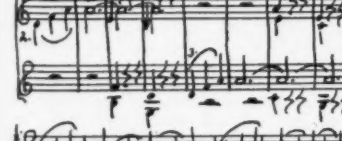
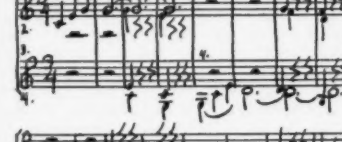
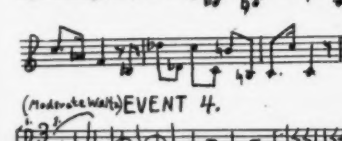
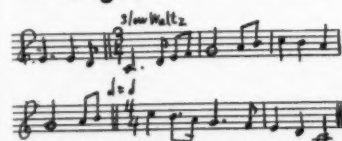
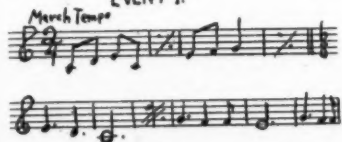
## Both Teams Together.

"God Bless America" with audience singing while judges total infractions of the two rules to secure a batting average for the players.

Music is given for Events 1, 2, and 4. Each instructor or section head may put their school song into a practical key for French Horn solo performance in Event 3. "God Bless America" is copyright, but can easily be learned by ear in its concert key and played either in high or low octave depending upon the player's range, for Event 5.

Your columnist will help you coach your French Horn team for such a contest if you will send him recordings of your program of Events. Perhaps you cannot arrange a contest under audience conditions? Make your challenge with a band director of your acquaintance, and both of you send in your recordings of Events 1, 2, 3, 4 for expert adjudication on the basis of the two rules given. Your French Horn team may be "the horn team of the month!" You may receive interesting challenges from Hawaii, Alaska, or the Canal Zone. Busy? Scared? Why, you're just bashful!

# EVENT 1.



# Announcing

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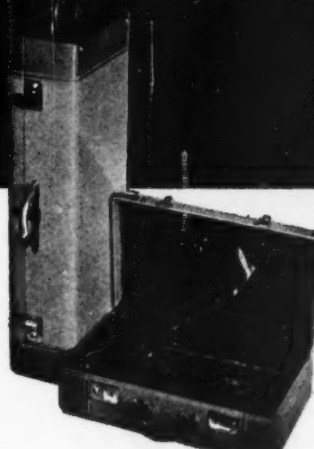
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STRINGS ARE coming back. From my correspondence I see a new era for the orchestra. Directors everywhere are reviving their interest and it is a joy to see our labors begin to bear fruit.

## How to Play the Violin

### Strings

#### "The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,  
University of Michigan, Ann Arbor, Mich.

(Pardon me while I blush.)

Having missed the boat in September I herewith present the one and only excuse acceptable to a music director,—(hot tip for you S M-ers); "I was practicing."

So, tardily, here goes for another year!

It has often been repeated in this column that violin is not harder to teach, nor harder to play. Its distinguishing difference lies in the fact that there is so much more to know about it. The road is indeed longer, but not rockier. It is a challenging road, and a fascinating one,—and delightfully intriguing. And see what you have when you finally arrive! A life-time activity! Note, I did not say a "professional" activity. But "life-time."

There are many married women who still play their violins,—in club programs, in church services, in community orchestras,—many, many more than those who still play their clarinets, or their cornets or what have you?

And I believe there is a real reason for this, inherent in the instrument. It is always challenging and always interesting because it keeps pace with the emotional growth and adulthood of the individual. One does not out-grow his beautiful violin nor the music which it is capable of producing. The repertoire, too, keeps pace with the individual's search for adult amusement.

Therefore, this month, I thought I might write a little about some of these distinguishing features,—the things that make the road longer on the strings,—and much more interesting.

Let us write down two parallel columns of words:

#### BOWING

- \*Legato
- \*Martelé
- \*Detaché
- \*Spiccato
- \*Sautillé
- \*Tremolo
- \*Louré
- \*Staccato (slurred)
- \*Staccato volante
- \*Richchet tremolo
- \*Slurred tremolo
- \*Ponticello
- Chords

#### LEFT HAND

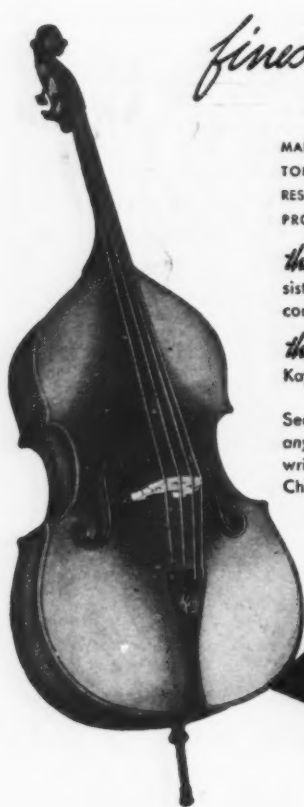
- \*Scale sequences
- \*Trills
- \*Slurred tremolo
- \*Vibrato
- Shifting positions
- Double stops
- Chords
- \*The turn
- \*Mordant
- \*Mordant written above the note
- \*Appoggiatura
- \*Acciacatura
- Harmonics
- Left hand pizzicati

The starred terms are common to the winds also, but there is no counterpart for the other phases of string technic. Add to the above list all of the various pizzicato effects which the right hand may obtain and the fascination of working with the strings may begin to become apparent.

(Incidentally, a list somewhat similar to the above was my first assignment to my senior orchestra this year. It serves as a quick test or scale upon which to peg one's skills, and one's advancement as a violinist.)

Since most of these terms are common enough knowledge to the violin student, I shall not define them all. But since there are also several which cause one to raise an eye-brow let us mention them.

The *louré* bowing: this is the technical name given to such notation as the following:



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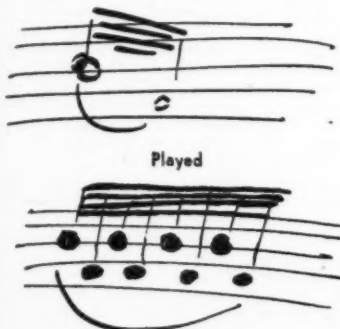
QUALITY STRING INSTRUMENTS SINCE 1890



In wind playing it signifies the "du" or soft tonguing. In string playing it signifies a relaxation of pressure of the bow between notes and an immediate reapplication of that pressure,—but without stopping the motion of the bow. This continuity of motion is the feature which distinguishes this sound from the regular *staccato* (slurred) in which the bow actually stops its motion between notes.

The *staccato volante* is a type of *staccato* wherein the bow leaves the string between notes instead of staying on the string as in a normal *staccato*. In other words, the *staccato volante* is like a string of slurred *spicatos*!

The slurred tremolo is a fast reiteration of notes written like this and is common to winds and strings.



*Poncitello* is a peculiar effect which sounds, in the orchestra, like the tone of an immense Jew's harp. It is executed by bowing near the bridge,—almost on top of it,—and bowing very lightly. What it actually does, physically, is to cause the various harmonics of the tone to sound forth simultaneously with the tone itself.

The terms in the second column may all be found in any standard musical dictionary. Only the term *acciacatura* will cause you trouble for all dictionaries do not agree on it. But look it up, for you will find the several definitions interesting and enlightening.

To test yourself, see how many of these terms you (1) recognize and know the meaning of; and (2) how many you can perform well on your own instrument (for by so doing you will quickly tell where you must begin to work when you start practicing and studying this year).

The "geneology" of the bowings, or the logical order of progression from one to the next, might be stated as follows,—(borrowing briefly and appreciatively from the teachings of Ivan Galamian of Juillard and Curtis Institute):

- |   |  |
|---|--|
| 1. The straight bow                                 | 1. The straight bow  |
| 2. The martelé                                      | 2. The détaché   |
| 3. The slurred staccato with "lift" where necessary | 3. The tremolo or faster détaché. (This step may be skipped, but I insert it myself because students need it in orchestral music before they need a sautillé.) |
| 4. The spiccato                                     | 4. The sautillé  |

Briefly, and in other words, the martelé is the basis from which the spiccato will eventually develop, while the détaché forms the root from which grows, eventually, the sautillé.

This is about all one can put on paper.

How all of this is done is a long process of good teaching and correct, intelligent practice on the part of the student.

Lastly, in this discussion, I would mention that little word "ictus" which means so much to the string player. It is our string-instrument way of saying clean "tonguing." In actuality, it is the "click" at the beginning of the tone which a skilled player may call into use when he wishes, or may eliminate at will. When the ictus is present it means two things: first, that the bow has contacted the string *before moving sideways thereon*, that the bow has "gripped" the

string; and, secondly, that the whole mechanism of the violin (string, bridge, top, air inside) has been set into vibration simultaneously or suddenly. This sudden inset of bow on string produces a kick-back from the top of the instrument which affects the string itself through the medium of the bridge.

Without this type of ictus we get our other wonderful sound from the violin,—namely, the smooth tone,—which is the result of setting the whole mechanism into vibration slowly, not simultaneously. It is the tone which we persuade to come, instead of demanding that it come.

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melody part. The four horns seem to be able to produce just about the right amount of tone to give the requisite after-beat effect without in any way interfering with the other more important parts. Anyway, in a good band the snare drums will usually support the after-beats of the horns either through flams or various types of rolls and no additional brass tone will be needed here.

When a good counter-melody is desired in a band march there is no better instrument to take it than the Baritone Horn. This instrument will insinuate its part through the entire band but at the same time will never produce an over brassy effect. However, when greater power is desired from the counter-melody part, it has often been proven wise to let the Tenor Saxophone and possibly the First Trombone also support the Baritone part. Second and Third Trombone parts are often given sustained harmony parts to fill out the parts carried by the Second and Third Cornets on a higher level. Likewise Bass Clarinet parts can be used to advantage here though I have often found it well to use my Bass Clarinet part as a sort of filler, now and then supporting the counter-melody, now and then supporting the Bass, and now and then supporting the more rapid part written for the Bassoon as a sort of special filler. The Bassoon, because of its agility is often delegated a special part in which the best notes of the regular Bass part are carried as on the beat notes with the best notes of the horn part carried as after-beat notes, in other words a running part in eighth notes that serves as a binder part between the Strong Bass and the weaker Horns which carry after-beats.

As for the bass section of the band the Tuba is, of course, most important. However, I rather like the effect of Baritone and Bass Saxophones supporting this part and for this reason often double the Tuba part in these two reed instruments. Now and then it is sometimes well to let the Third Trombone, especially when a Bass Trombone is to be had, support the regular Tuba part. However when carried to excess this tends to weaken the otherwise independent trombone section of three distinct parts.

As for arranging for drums, that is Snare Drum, Bass Drum, Cymbals, Tympani, etc. my advice here would be for the would-be arranger to study carefully these parts in standard band marches by well-known composers. It is difficult in an article of this type to enumerate all the tricks of the drummer's trade. The continuous roll, the various flams, three-stroke, five stroke and seven stroke rolls, etc. are all very useful. However, it is well to remember in writing a drum part that it is usually best not to over-employ any one of the above-mentioned devices. Any one used to excess will tend to make the drum part over-monotonous.

Dr. John Paul Jones in his excellent column in *The SCHOOL MUSICIAN* has much fine advice to offer the student of the percussion instruments. I would strongly advise anyone who desires to write well for drums to study carefully the drum parts of other arrangers as well as the monthly columns of such experts as Dr. Jones. The drum, particularly the snare, is a much more intricate instrument than many musicians realize. It will probably take much experimentation and re-arranging on your part before you will invariably write a good drum part to your every arrangement.

It is my sincere hope that my suggestions offered here in this month's issue of this column will prove useful to you when you try your next project of band

arranging. Any questions, sent on to me, will be answered as best I can through this column.

See you next month!

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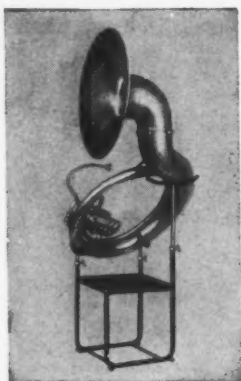
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## How to Play the Flute

### Let Me Answer Your Flute Questions

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Ever since September 1937, when we started writing this column for the *School Musician*, we have been asked by many "Where can we procure information regarding the history of the flute?" Up until now, we have not felt warranted in asking *THE SCHOOL MUSICIAN* to give us the space necessary for such a column, BUT— at this time we are so highly elated because of the fact that interests in the flute seem to be growing by leaps and bounds, that we have decided that it might be well worth while to let the complete story of the flute occupy a part of as many columns as may be necessary in order to give to every reader who is interested, the complete history. In view of the fact that the flute is truly the King of the Woodwinds, and that all the acoustical schemes as pertaining to all the other wood-wind instruments have been taken from flute construction, it would seem that every oboe, clarinet, bassoon and saxophone player should be interested in this story of the flute. We have, in our library here in our own studio, every bit of literature that we have been able to find during a period of some thirty-five years of research, that has to do with the founding and development of the flute. However all this may be, we feel duty bound to pay special tribute to Mr. Emil Medicus, A.R.A.M. (London) who for many years was solely responsible for the publication of that unique, authentic, (always) and delightful magazine called *The Flutist*, published at Asheville, N. C., 1920 to 1928 inclusive. His manner and style of writing has always been so directly "to the point", his statements so correct, easily understood, and truthful to the full extent of his ability based on many years of honest research, that we feel we should be exercising much unwarranted ego, and cheating you of many facts, should we, for the most part, not quote him verbatim.

#### The History of the Flute

If we are to consider the flute in its primeval state of a reed which gave forth a sound when the wind blew over it, there can be no question of its being the most ancient of all musical instruments. History teaches us that the pipe was the earliest form of musical instrument preceedings any form of stringed instrument. It requires no stretch of the imagination to picture the traveler plucking a reed by the wayside and sounding its single note, or if perchance given to inventive mood, with a desire to add to its variety, piercing its side with holes from the placement of fingers and thumb. Mythology treats upon the flute and flute playing in numerous instances. Ovid attributing its invention to Minerva, while to Osiris, the Egyptian Water-god, has been credited with its origin. Should this be true, then Egypt is the land of its birth. There is depicted

in one of the tombs of the Gizeh Pyramids, on the border of the Libyan Desert (dating back to about 2000 B.C.), a band of seven players performing upon oblique flutes of various lengths. This wall painting indicates that the flute ensemble was not unknown even in those early days. Primitive flutes have also been found in these tombs.

In 1903, Mr. Christopher Welch, the eminent English writer on the flute, examined two such instruments taken from a tomb at Beni-Hasan in middle Egypt. Of these he wrote: "In so excellent condition were they that a lay-player had no difficulty in playing them. They consisted of tubes of reed, played through the opening at the end. Each flute had three finger holes. The approximate date of this tomb is 2200 B.C."

The oblique flutes of the Egyptians were long straight tubes held at an angle to the right, the fingers of the left hand were used to manipulate the holes, and the right hand to cover and uncover the opening at the bottom of the tube. Similar pipes have been found in North America, Africa and China. They may be found today in Mohammedan countries and in Bulgaria. It is interesting to note that the flute finds greater representation in the early Egyptian paintings than does any other instrument. Its small diameter and great length presents innumerable possibilities for flights of imagination relative to the musical science of these people.

The vertical pipe blown across the open end of the top was known as the fipple flute, and was used by the early Greeks. The Abyssinians frequently used it for war purposes, probably owing to its peculiar jarring tone quality, perhaps with a view to bringing their nerves to fighting pitch. (We have all heard flutists whose playing affected us with feelings akin to these.)

To be continued.

#### Trill Troubles Trip Teresa Trowble

**Question:** Will you please be kind enough to tell me how to make the following trills? If you care to do so, you may use my name in your column as I don't care who knows that I have trouble in trying to make these trills. *Teresa Trowble, Los Angeles, Cal.*

**Answer:** All trills listed here are written above the staff. Here they are: Start each trill with the regular fingering. B to C $\sharp$ , tr. X (thumb) and 1st left. F to G, tr. X F $\sharp$  to G, tr. X F $\sharp$  to G $\sharp$ , tr. X and 1st left. F to G flat, F to G flat regular way, trill back to F with 1st right. G to A flat, G reg., trl. 1st left. D to E flat, reg. D, tr. 2nd triller key with 3rd right.

#### Murmuring Breezes

**Question:** T. R. Smith Jr., Quincy, Florida wants to know about what tempo the above should be played. We would



suggest  $j = 60$ . Be sure to start slowly and increase the tempo to sixty beats per second only when you are sure that you can play the notes accurately and in a fine clean manner. T. R. has stated that he always looks forward to this column in *The SCHOOL MUSICIAN*.

#### Tuning the Flute

**Question:** I recently purchased a new flute but cannot play it in tune. The upper register is very sharp and the lower register very flat, also the high trills from F to G and F sharp to G will not respond. I saved my money all summer to buy this flute and am terribly disappointed in it. Any advice that you offer will be considered as a personal favor to me. J. R. D., Albuquerque, New Mexico.

**Answer:** Chances are that the cork in the head-joint is too far forward. Adjust it to 11/16ths of an inch back of the very center of the embouchure (blow hole). If this does not solve your problem, better send it to our repair shop at 957 South Corona St., Denver 9, Colorado.

#### Fingering for F Sharp

**Question:** In both your Flute Methods you have stated that all three F sharps should be played with the 3rd finger right hand. It does not mention that the 2nd finger may be used. I have always used the 2nd finger for F sharp and thought that it was correct. I must admit though that our director has told me that my F sharps are flat. Also you have said that B flat (both on and above the staff) should be played with the first finger right. It seems to me that it is much easier to play B flat with the regular B flat thumb key. R. A., Elgin, Illinois.

**Answer:** The F sharp as made with the 2nd finger of the right hand is what we call an auxiliary fingering. It is of poor quality of tone and flat in pitch. It is better to avoid this fingering at all times if possible. There are passages where the 2nd finger must be used, such as from E to F sharp in continuous rapid passages, and in trills from E to F sharp on the staff. It is possible too, to find a flute of such acoustical construction that the high F sharp is better in tune and of better response should it be played with the 2nd finger. So far as the B flat thumb key is concerned, it was not an addition of Boehm's, but was added by Briccialdi. There are many artist flutists who believe that it has done the general flute playing fraternity more harm than good. If this is true, it is because of the abuse of this key. The most difficult keys for most flutists are the keys of G flat, C flat, B, F sharp and C sharp. In playing in such keys B flat and C flat are apt to follow each other, as are B natural and B flat. In any like passages it is embarrassing to get caught with the thumb on the B flat key, and that because it is impossible to make those changes in a fine clean manner. Also it is impossible to play high F sharp or G flat with the thumb on the B flat key. That it is a convenient appendage in certain arpeggio passages and even in a few trills, must be admitted. Avoid the use of it whenever possible and you will be a better flutist for having done so. A good rule to go by in this instance is: Use it but avoid mis-using it.

#### Tonguing

**Question:** This question comes from all seven of the flute players in our high school band. We are wondering if you would be good enough to tell us in your next column of *The SCHOOL MUSICIAN*, something of all the different kinds of tonguing that first class flutists should

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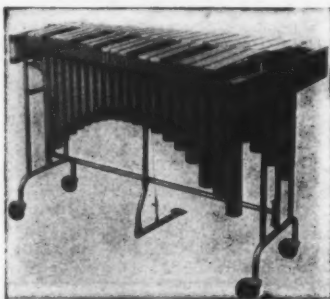
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know. We have just shown this letter to our director and he said "It is not very complimentary to me because I've tried to show you fellows how to do it but in the language of our old colored housekeeper, 'You aint payin' no tention to me.'"

**Answer:** Thanks Dick and Ruthie and the rest of you for your good letter. In order to avoid any and every difficulty we will not use names and addresses. Maybe your director has the good of all of you at heart, even though he has been forced to think something like this:

**Tuckee, Tuckee, Tuckee**  
From Flutings by a Flutist, George Gethin Park, Sydney, Australia.  
Tuckee, Tuckee, Tuckee, Tuckee—  
Double tonguing on the flute;  
Tuckee, Tuckee, Tuckee, Tuckee,  
Every night next door (the brute).  
Tuckee, Tuckee, Tuckee, Tuckee—  
When I get a gun I'll shoot,  
Tuckee, Tuckee, Tuckee, Tuckee  
Double tonguing on his flute.  
Boys and Girls—The answer to your question can be found in the June 1945 issue of *The SCHOOL MUSICIAN*.

## How to Play the Drums

## Percussion, for Band and Orchestra

By Dr. John Paul Jones

Director, Department of Music  
Northeastern State College,  
Tahlequah, Oklahoma

As this is being written, one week of school has gone by. Most of you drummers have in mind your street beats and the correct sticking of your marching marches so that your section is pretty well unified. If you haven't gotten together on this, for Heaven's sake don't put it off any longer! It need not be necessary for your director to call your attention to extra rehearsals or special drills to make a fine showing. Any good percussion section will have pride enough in its work to see that no member is "sloppy" in the total effect.

### Some New Material

I am going to deviate from my proposed path as mentioned last month because I have recently received a very fine new book on tympany playing which should be in the library of every prospective tympani player. So I propose to tell you about it. The title is *Modern Method for Tympani* and it is by Mr. Saul Goodman whose name and position alone are excellent recommendations for this new book published by Mills and priced at five dollars. The book is divided into four parts: 1) Fundamentals, 2) Exercises for the development of technique on two drums, 3) Three and four drum technique (including pedal tympani), and 4) Repertoire for tympani. You might say four books at \$1.25 each. Mr. Goodman is solo tympanist with the New York Philharmonic Symphony Orchestra and instructor of tympani and percussion at the Juilliard School of Music.

The book is full of good information and fine suggestions told in clear-cut language which needs no special explanation. It should be in every band library.

### Back to the Marching Band

Continuing as of last month, we had some discussion as to the part the bass drum plays on parade during our Music Camp on the campus. On parade, as in the concert, the bass drummer is the second conductor and on parade he is even more than that. The most important role the bass drummer can play is that of a steady beater. Several factors may enter into this not the least of which is the

natural born instinct for rhythm. Even so, there are other factors which may help or hinder the player to attain a good

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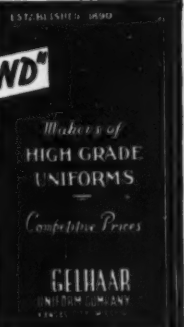
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rhythm. The size of the drum, if it is too large for the player, may be a hindrance. The parade drum need not and should not be the same as the concert drum although some try to make it so. Width must be sacrificed and so must diameter in order to have a drum which can be maneuvered easily. Some bands use two bass drums for the show of it and it isn't bad if both drummers are willing to do enough extra work so that the drumming is identical in pattern.

As to the beat, it should be steady—as nearly perfect as possible. Most school bands march at a faster tempo than that set by the army but once an adequate tempo is set by the director, the bass drummer should get a metronome, set it at the desired speed and beat the rhythm until he can hit the correct number of beats to the minute. I had a bass drummer in my Air Force band who always arrived at the correct tempo by humming "The Army Air Corps" which he had memorized at the correct tempo. Perhaps you could do the same with one of your marches.

### The Bell Lyre

Another point was the use of the bell lyre with the band. The general opinion was that while it was indeed an added attraction especially on parade it could easily be overdone. The bell lyre is most effective if it is not played too much. It is especially effective on emphasized chords and on simplified melody but to try to play the cornet melody straight through is to be discouraged more often than not. Only the skeleton melody should be used and all the fast runs eliminated.

A second good use for the bell lyre is to use it with the drums and cymbals in a march-beat routine. It is quite effective with the drums and the tune it plays need not be complicated—a simple maneuvering on a complete chord will suffice, using one stroke on each beat as: C G E C (octave) G E C etc. The clear ringing tones go well with the drums and give an added color.

Of course in concert the bell lyre is to be used sparingly if it is to be effective, and had better not be used at all than to grind through on the oboe, flute or some other part not suited to its ringing nature.

### Drum Sizes

Considerable discussion was had on the proper size of the snare drums to be used on parade and in concert. Certainly, outside work demands the larger heavier drum, preferably the 15x12 or the 14x10 in the case of younger drummers but the smaller size should never be purchased simply because of a lower price. For inside work the thinner drum is more desirable but in a case of necessity where only one set of drums is available, it is wiser to purchase the field or parade drum which can be used both inside and outside if necessary whereas the thinner, orchestral type drum is totally unsuited to outdoor work.

It was quite agreed, in discussion, that standard makes offer standard values and name-brands are always dependable.

### Your Problems?

Finally, I know there will be problems galore as the weeks roll around and the best way to be of help is to know what some of these problems are. May I hear from all my friends of last year whether you have drum questions or not. Let me know what you did during the Summer and what you are looking forward to this Winter. Your pictures are most welcome also. So, until next month then, so long.

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## How to Play the Accordion

### Let's Hear More *Accordions* in the SCHOOLS

By Anna Largent  
213 Williams St., Aurora, Illinois

#### Give Us More Accordion Soloists on Radio

There has never been a greater demand for accordion music, than there is today. In the musical world there are positions without number waiting for well trained accordion musicians. Music is an art older than written history, and of which the world never tires. But now the public is demanding good accordion music.

Children who live in an environment of music, will more easily develop what talents they possess in those respects, and where the parents have a preference for accordion, than their children will want to play that instrument. The home is an informal educational institution, and the parents are the child's first educators, by means of their own attitudes and examples toward music.

Also the period from birth to the time of entrance into Kindergarten classes, is a period of education when some of the child's music personality is established, and a possible genius awakened. Parents can do much to foster this music growth by playing good record music.

#### Study of Music

It is best to start music study during the period from eight to twelve years of age. By the time they enter high school, music can mean much to the individual, as a means of expression, at a time when he is growing physically, emotionally, mentally and socially. With this comes the realization of co-operation and alliance with others, and it has a means to lead out the students' personality, and character, to the greatest advantage.

#### When to Start

The right time to start is when a child is actually eager to take lessons. Begs the parents for an instrument and promises to practice. The child usually starts singing the popular tunes heard over the radio broadcasts. Or he will come dashing home and remark about his friend taking accordion lessons, or having heard his friend play an accordion solo in school before the classmates. This performance has so impressed him that his greatest desire is to play the instrument. Do not delay in starting him on lessons immediately, for that would be a mistake.

#### Selection of an Accordion

Almost every studio has a rental plan of some sort and after a few months you will know whether it is time to purchase an instrument of your own. I would suggest to select a model that fits the child physically and one that is easy to handle. Choose a good quality instrument, with a full rich tone that you can depend upon for many years. You will also want one that has style, and one that is easy to play and responds readily.

#### Your First Lessons

Select a teacher that will start you with the fundamentals, a few exercises, a few scales and several little pieces. One who will teach you how to manipulate your instrument and how to produce music with it. Naturally the more pieces a child has the more he will want to play them, and that makes for practice work.

#### New Releases

Daniel Gould, Publisher, 1488 Lincoln Place, Brooklyn, New York 13, New York.

You will be pleased with this arrangement of The Sword Dance for accordion. It is easy to read and has the AAA notation. Young students will be able to play it, as well as the more experienced accordionists. Here is a number that teachers have been looking for and can be used in ensemble work.

New Polkas and Mazurkas by A. Franceschini of Sao Paulo, Rio De Janeiro, Brazil, S. A.

New Accordion Solos by Vicca Music Co., 113 West 48 St., New York 19, N. Y.

New Sickler Accordion Course has graphic pictures, and Examination No. 1 and 2. Accordion Music Co., 46 Greenwich Ave., New York 11, New York.

#### Questions and Answers

Dear Mrs. Largent: Kindly tell me the correct fingering for bass. Is it 4-3 or 3-2? Mary R., Indiana.

Answer: Both are correct. I prefer the 4 323. Fourth finger on bass and using the third for major chord and the second for alternating bass.

Dear Mrs. Largent: Please give me the names of some flashy accordion solos that are not too difficult. Bob W.

Answer: Hora Staccato, Carnival of Venice by Frosini, Glow Worm, Twelfth St. Rag, In The Mood, On The Trail, Donkey Serenade, Dark Eyes with variations by Frosini, Crown Prince Overture, Rhinefeels Overture, Sabre Dance, Stars and Stripes March.

Dear Mrs. Largent: In the recent Chicago contest, I had my solo thoroly memorized, but as soon as I stepped upon the stage, became panic stricken with stage fright. How can I overcome this unfortunate condition? Robert M.

Answer: When you know inwardly that you really know your music, it will become a joy for you to perform before an audience. What you call stage fright is a good sign, for it is really a sensitive artistic conscience, and the best guarantee of a coming artist. Of course if you have not memorized your solo thoroly and want to trust to luck to get you through, that is another story. But remember that all great artists have a very sensitive nature, and they can do their best work only when they have a large and enthusiastic audience. It's a question of the mind, make it your business to want to play before large groups.

Dear Mrs. Largent: I have been teaching for about twenty years and have built up a fine organization. Now an opportunity has opened up for me on the West Coast. It grieves me to leave my pupils here and turn over all that I have accomplished to a newcomer. What would you advice, knowing the entire set up? Bob S.

Answer: Your studio has become a reflection of your character and personality, and you have given not only hours of your time, but your very heart and soul to build up your organization. How many lives you have touched by your unselfish

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# Classified

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## Texas A. B. A. Man Completes New Overture



An original overture composed by Col. Earl D. Irons, above, head of the NTAC fine arts department, recently published by the Fillmore Music Company, of Cincinnati, Ohio, has been selected by the music committee of the Texas Interscholastic League as one of the required numbers for Texas AA high school band contests next spring. The overture, entitled "American Grandeur," is one of a list of eighteen original numbers including overtures, marches, and solos accepted by national publishers from Colonel Irons, who is a member of the Board of Directors of the American Bandmasters Association. Colonel Irons has been director of the NTAC band since 1925. Under his leadership the organization has won numerous championships in band contests. He is also the author of a book of exercises recently published by the Southern Music Co. of San Antonio for cornet and trumpet players. He has a new overture in the process of composition.

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AND MARCH 3, 1933

of **The SCHOOL MUSICIAN**, published monthly, except July and August, at Chicago, Ill., for October 1, 1946.

State of Illinois } ss.  
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, deposes and says that he is the Editor and Business Manager of **The SCHOOL MUSICIAN** and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 437, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, **The School Musician Publishing Co., Chicago, Ill.**  
Editor, Robert L. Shepherd, Chicago, Ill.  
Managing Editor, None.  
Business Manager, Robert L. Shepherd, Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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President and Treasurer.

Sworn to and subscribed before me this 30th day of September, 1948.

**JAYNE PACZKOWSKI**

Notary Public.

(My commission expires February 2, 1951.)

(Seal).



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